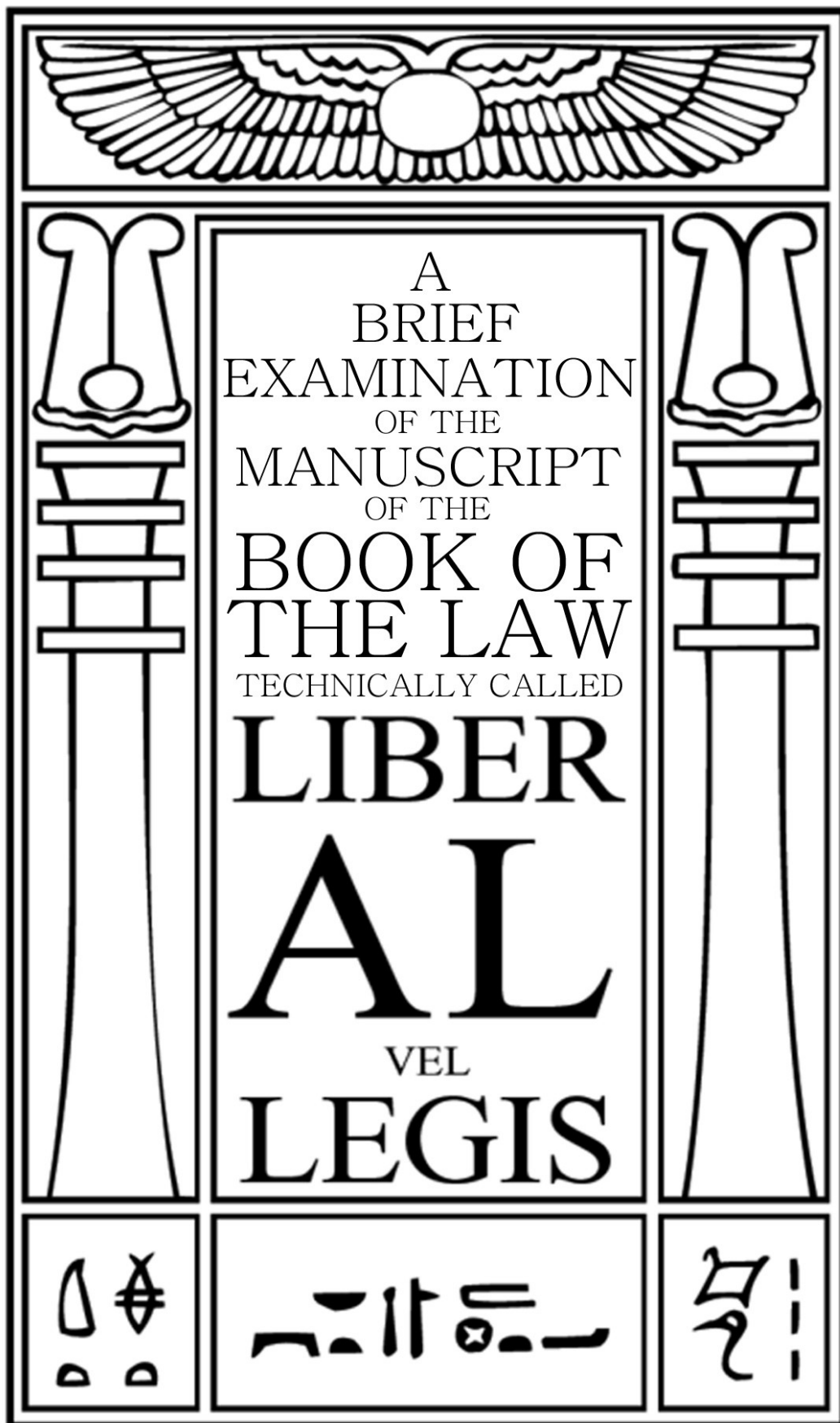




A  
BRIEF  
EXAMI-  
NATION  
OF THE  
MANU-  
SCRIPT  
OF  
THE BOOK  
OF THE  
LAW







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TECHNICALLY CALLED  
**LIBER**  
**AL**  
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Jon Lange

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2022

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## INTRODUCTION

In recent years the authenticity of the manuscript of the *Book of the Law* has come into question, so much so that it has become the veritable Turin Shroud of Thelema. As the shroud was evidential proof of Christ's existence as it was believed his image was embedded in the cloth, then proved to be a medieval forgery by scientific analysis through carbon-dating, it thus threw into doubt his existence. So too has doubt been cast upon the MS of the holy book of Thelema. Spurious claims suggest it was written after the alleged date of its reception. In this short study we will be looking at the MS as a whole, and its genuineness in greater detail.

Even so, the proof of the pudding is in the eating, as they say, so if a text, no matter when or how it was written, proves to be effective, does it really matter if a slight surreptitiousness on the part of the person who penned it has been used? Does it mean the work is any less worthy?

We could say this of most religious texts as there is always a certain amount of scepticism involved in the deliverance of any book that supposedly has a divine origin. For example, we could claim that the *New Testament* has no real validity for it purports to contain the spoken words of Christ the Redeemer, the Son of God, who was born of a virgin, took up his ministry, and died on the cross to redeem mankind. Outside of the Bible there is no proof he actually existed, which is remarkable considering the amount of writers who were around at the time of his incarnation. And those authors who are regarded as proof of his existence have been disproved by closer examination. The short paragraph referring to Christ in Josephus is known to be an interpolation, inserted into the text by another hand at a later date, yet all devout Christians claim he existed because of this one paragraph, denying scholarly conclusions in order to cling to a fragment of faith. We could also say that there are serious flaws in the *Koran*, principally based on Mohammed the Prophet's assertion that he is follower-on from Christ. If Christ never existed then how could he follow on from him? Joseph Smith's reception of the *Book of Mormon* can also be thrown into doubt as it was claimed the text was written on golden plates which were then buried and subsequently can no longer be found. This then raises the question: did they actually exist in the first place? The *Old Testament* can also be challenged as it is said to record many historic events which never happened: science has undermined multiple episodes to prove that there is no evidence of them occurring in the geological records. The little known sect known as the Yezidis are in possession of a supposedly holy text called the *Black Book*. This has proved to be a far more modern production than they allege, and the conclusion is it was fabricated to legitimise their claim to be a sect, for without a holy book of some sort they have no authority to call themselves such. We could also be sceptical about all the other holy books that make up the religions of our world, for there is nothing healthier than scepticism, rather than taking on a text as a matter of faith without challenging its value first.

For this reason we will adopt the attitude of the sceptic when examining the manuscript of the *Book of the Law*, the actual text itself, the way it was written, its production, etc., and not provide a commentary on the individual verses. That is something we wish to avoid. Those who are only interested in the meaning of the verses can look elsewhere (see Publication History for works listed).

During the dictation of this text Aleister Crowley (1875-1947), hereafter referred to as the scribe, was instructed to always publish the original MS with the printed version (3:39), implying there was something about the actual written words, referred to here as 'runes,' that might be significant. If we look at the 65 pages of script, plus the cover page, we should be able to glean some information which could lead us towards a better understanding of the text itself. However, a quick perusal of the scribe's handwriting negates any idea of this path being worth pursuing as in places it is illegible. It's only by the virtue of the printed text we can actually read what the words are. Obviously, like most people, he could read his own handwriting, but for those unused to it would be left floundering. This is something we will also examine as we go through the text page by page.

It has often been said that my handwriting is bad, yet it has to be admitted that I have been unable to read the scribe's handwriting in places which, it has to be remembered, was written under duress: the words were being dictated to him by a supposedly discarnate intelligence, the text being a transmission, something received, as in channelling, with the writer simply an amanuensis which, by its literal definition, simply means 'one who takes dictation or copies manuscripts.' This is exactly what the scribe was, hence he produced this

‘haste-harried scrawl of My pen.’<sup>1</sup> It is also worth quoting the previous page where the scribe makes the claim that he was not responsible for the words:

Of course I wrote them, ink on paper, in the material sense; but they are not My words, unless Aiwaz be taken to be no more than my subconscious self, or some part of it: in that case, my conscious self being ignorant of the Truth in the Book and hostile to most of the ethics and philosophy of the Book, Aiwaz is a severely suppressed part of me.<sup>2</sup>

Aiwaz (also written Aiwass) then is the real author of the work. On the cover page Crowley has written a brief note in which he describes the text as a piece of ‘automatic writing.’ This is not strictly true. Automatic writing comes from a trance state as an eruption from the unconscious, usually resulting in messy handwriting. Also, the fact that he says the words were dictated to him is indicative that it is not automatic.

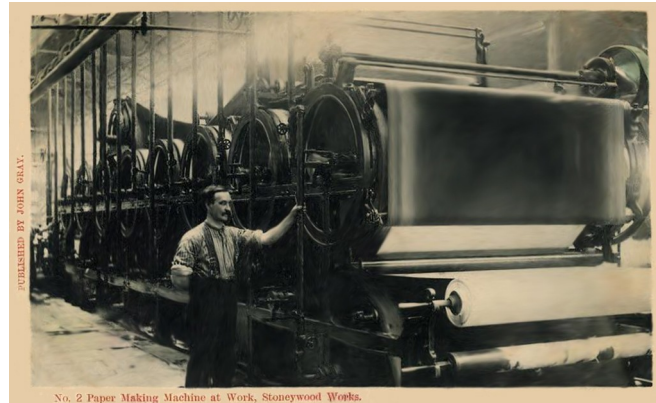
Mozart claimed he never composed any music; he simply wrote down what he heard. That is, he was listening to the right side of his brain, which was being interpreted by the left side then put pen to paper. The same with Dickens. He claimed he did not invent his characters; they simply came to him and he wrote down what they were saying. In other words, he listened to the right side of his brain. If we posit the right as being where the unconscious resides, and the left the conscious side, then we would be correct in assuming the right was pouring out its contents to the left which performed the mechanical action of holding and moving the pen to form the words. This is exactly what Crowley as the scribe did: he wrote down what he heard, and the words were an outpouring from his unconscious, whether we posit the existence of Aiwass or not.

Let’s look at the MS itself which bears all the hallmarks of having been written hastily from dictation.

### Preliminary Remarks

The MS consists of 65 sheets, plus a cover page which appears to have been added later as the paper used differs from the other sheets. The sheets are the standard quarto size, measuring 10” × 8” (254 × 203 mm), or at least they were, for by examining them closely it is evident the sheets have been cut or trimmed as some of the edges show irregularities, rather than straight edges. We cannot put this down to the paper making process, for even at the time of production, around 1904, paper manufacturing was rather sophisticated, the reams being cut by guillotine, producing a straight edge. Therefore there is some deviation between the sheets by on average up to half an inch, both top, bottom and sides. This may be down to wear and tear as there is evidence that the sheets are well travelled with dirty edges, markings, also tattered and dog-eared. Further, there are signs of folding, some creasing being apparent.

Fig. 1: Postcard of the second machine at the paper manufacturers



The type of paper used is the London brand of ‘Standard Typewriting,’ as evidenced by the watermark on nearly every page. This paper was produced by the Scottish papermaking company Alex. Pirie & Sons which was incorporated on Thursday, 22 December 1898, with its crown and shield present in the middle of the watermark. The company was registered at Stoneywood Works, Blackburn, Aberdeen. By 1890 there were six machines in operation at the Stoneywood plant, employing between 1500 and 1600 people. By 1900 the company was producing 150 tons of paper per week. Alex. Pirie & Sons in 1922 amalgamated with Wiggins Teape to form Wiggins, Teape & Alex. Pirie Limited, then in 1991 it merged again with Appleton Papers, and in 1999 they merged with Arjomani Piroux into a French-based company, ArjoWiggins. The reason for all this

1 Crowley, *The Equinox of the Gods*, p. 98.

2 *Ibid.*, p. 97

detail is because it is crucial to the argument put forth by one detractor who believes the brand of paper used in the MS was not commercially available till the following year, after the MS was supposedly written. We will come back to that later. Also, enquiries were made with the parent company and a university in Scotland where some records are held to ascertain the exact date of manufacture. So far neither have come back to us.

As little evidence has been provided to support this claim, we can only be dubious. Yet it seems strange that Crowley, who was the Laird of Boleskine in Scotland, should resort to the London brand (if there is a difference) when it is more likely the Scottish brand would have been available in his neck of the woods, or why, on this occasion in Egypt in 1904, he is using this type of paper. Presumably he carried supplies with him wherever he travelled, for being a writer and poet he would have need of a plentiful supply of paper, and would hate to run out, especially when struck by an idea or inspired, as in Cairo, where good writing paper may perhaps not have been so readily available.

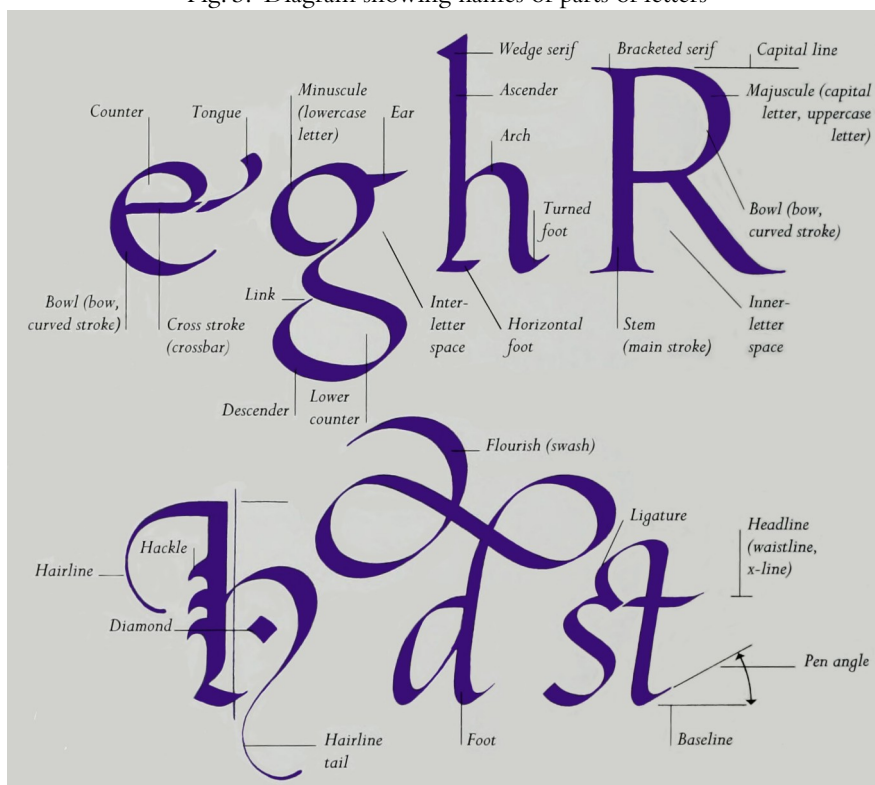
Each page has approximately eleven to twelve lines of writing in a neat ‘scrawl’ written in black ink, presumably from a fountain pen as there are apparent small dots of ink, typical of fountain pen usage. By his own admission the pen used was a Swan fountain,<sup>1</sup> refillable, as per the images below.

Fig. 2: Example of type of Swan fountain pen used



Our example shows a fine 6 point nib made from 14 carat gold. This produces a very smooth, steady flow of ink. Swan pens are practical to write with, producing a beautiful fine line without fear of leakages. The scribe used one like this and, without exception, always black ink (see Appendix for handwriting samples).

Fig. 3: Diagram showing names of parts of letters



1 'On my table were my pen—a Swan Fountain—and supplies of Quarto typewriting paper.' *Equinox of the Gods*, p. 117.



When looking at the writing per page, it is obvious it was done in a hurry. The writing shows all the hallmarks of someone writing at speed, rarely stopping except to refill the pen, and there is a consistency in the style with a sloping or slanting to the right, the lines at a 10-15 degree angle to the right, rather than keeping strictly horizontal. Also, the style of writing evidently demonstrates the MS was written by the same person. Noticeable towards the end of each chapter are signs of flagging, with the execution of the formation and shape of lettering not being so precise, which is understandable after a nearly an hour of solid dictation, and that in long-hand, not shorthand or Pitman.

The writer has a distinctive style of penmanship, what we may call Etonian, suggesting a well-educated man, belonging to the middle or upper class, with good breeding, but at the same time arrogant, caring little for the opinions of others, and not too concerned about trivialities like neatness or tidiness. His writing, although mostly legible in parts is, if anything, practical and utilitarian: it gets the job done and that is sufficient for him. He does not have time to waste on prettifying his style, so it is somewhat perfunctory, if not pedestrian, showing very few flourishes as if he was more concerned about getting the words out than ensuring they are pleasing to the eye. There are no serifs immediately apparent, or tongues. The stems always lean to the right, often with over-emphasis. Ascenders on the p's are invariably long, with little in the way of counters: when they are present they are left unlinked (open rather than closed). The arches are sometimes ill-formed, never definite, the t's are rarely crossed, the i's are hardly dotted, and where they are ligatures have been used to form the crossbar of the next letter, usually a t. Also ligatures or long dashes are occasionally used to not only connect two letters, with the pen barely leaving the surface of the paper, but also two words. Connected in this same manner can be disconcerting for it interrupts the flow of the reading: one has to pause to realise a new word in the sentence has begun. The foot of a d is often absent. So are the lower counters on the g's. The q's are almost always just a straight line (or tail) below the baseline, making it often impossible to distinguish between a g and a q. Descenders are used to quickly connect one letter to the next; it makes the writing that much faster, yet for some reason this method is hardly ever used, despite the necessity for speed. Counters on g's and e's are sometimes absent or barely there at all. A mere dash passes for the r's, m's are ill-formed, s's resemble forward slashes with few curves. The a's also rarely distinguished by a fully developed counter: when they are, like the p's, they are left open and unlinked. Bowls on the e's are short and stubby; usually when writing quickly they tend to be elongated if not somewhat over-exaggerated; and indeed we do see this occasionally, but not as much as expected, given the timescale. W's are barely formed, being short without loops. Because there is a tendency at the start of a word to write the e's in the same way (they resemble a Greek epsilon with a backward slant), it is very easy to misread a w for an e, or vice versa. For capital letters, the bowls are nicely formed on the R's, forming a solid majuscule, and the same for the capital B's. However, there is a distinct deviation with capital A's. Sometimes they are written as a straight letter; sometimes they are written as a minuscule but enlarged. Also, it should be noted, there is no use of the phallic A, which was only used in his signature, as below:

Fig. 4: Examples of Crowley's signature



Suffice to say, regarding the style of writing, it was clearly written by the same man, with some speed and incredible dexterity, as if on fire, the words pouring out, without hesitation or let up, as if fully prepared, being assigned the task, with little prevarication. Only on a few occasions do we see corrections to the text, and two are in another hand. Not going back to correct the text afterwards would suggest the writer chose to leave the pages as they were: job done, now get on with the next project.

As for punctuation, that is present, and we wonder if it was down to the scribe to punctuate or was he told? I remember from my old schooldays, when we did not have computers, the teacher would dictate to us, deliberately slowly so that everyone in the class could keep up. He would announce a comma or a full stop when he came to the end of the sentence, then new paragraph, etc. Did the same apply here? It is more likely the scribe chose to do his own punctuating; there is one example, however, where the semi-colon in the

sentence seems to be in the wrong place. Also, we see the end of the line being so close to the right margin the word has had to be squeezed in to ensure it fitted on the page, necessitating it also be at an inclined angle. And what happened when the scribe got to the bottom of the page? Did he say, 'Hold up a sec, Aiwass, mate. Let me just get a new sheet ...'? For we find at the bottom of some of the pages the space has run out and the writing has gone close to the edge of the paper (see more on this below), sometimes a descender going off the page, or a full stop missing. This would suggest the scribe was in a trance-like state, almost oblivious of his surroundings. And there is further proof of this which we will come back to shortly.

Below will be found a simple table extracted from a spreadsheet giving word counts versus time. It is quite staggering how anyone could write so much in such a short space of time. Many years ago, a friend and I carried out a test to see if it would indeed be possible to write two chapters of the book in the allotted time. I dictated to him the first chapter; he dictated to me the second. On both counts we failed. My friend, who had very neat, tidy handwriting, which tended to lean to the left, but small and cramped, was slow, taking nearly an hour and a half. I, on the other hand, with my scrappy writing, managed to complete the task in one hour and 10 minutes, although admittedly some of it was illegible. It was hard work, especially if you're not used to it. Also we had a distinct advantage: we both knew the text off by heart so each of us was aware of what line was coming next. However, we never got round to the third chapter. It would have been interesting to use a blank subject (someone who did not know the text), to see if he was able to take it down from dictation in the space of an hour. We doubt he would have, especially when confronted by unfamiliar words.

Fig. 5: Tabulated data of word count against time

Fig. 5: Tabulated data of word count against time

CHAPTER I	WORDS	LINES		CHAPTER II	WORDS	LINES		CHAPTER III	WORDS	LINES
Page				Page				Page		
1	87	14		1	114	14		1	83	13
2	87	12		2	114	14		2	97	13
3	90	12		3	104	14		3	93	12
4	94	12		4	95	12		4	91	12
5	88	12		5	112	12		5	100	12
6	83	11		6	111	13		6	107	12
7	80	11		7	100	12		7	103	13
8	86	12		8	97	12		8	93	13
9	87	13		9	90	13		9	81	12
10	84	12		10	85	12		10	87	13
11	89	12		11	68	11		11	116	13
12	80	12		12	102	11		12	100	13
13	93	12		13	91	12		13	96	13
14	100	13		14	98	12		14	100	13
15	92	12		15	96	12		15	87	11
16	88	13		16	92	12		16	79	11
17	96	13		17	92	12		17	90	12
18	94	13		18	96	11		18	70	12
19	105	12		19	83	12		19	78	13
20	94	12		20	116	13		20	76	12
21	92	12		21	83	11		21	58	11
22	30	7		22	22	4				
Total	1919	264		Total	2061	261		Total	1885	259
Average	87.22727273	12		Average	93.6818182	11.86363636		Average	89.7619048	12.3333333

Total words	5865
Total lines	784
Writing average speed (WPM) =	20
Total count =	5865
Divide by 20 =	293.25
Total writing time (hrs) =	4.88
Scribe's writing speed (WPM)* =	32.58

\* I.e. 5865 divided by 180 (3 hrs)

Average writing speed from various sources. No age stated, but we have to assume it is for an educated adult. At 20 words per minute, that is a steady pace, although for some it might seem slow, if not generous.

Based on this table, the scribe would have to be writing 12.5 above the average speed, at 32.5 per minute (or 31.98 for ch. 1, 34.35 for ch. 2, and 31.41 for ch. 3). It is not exceptionally fast, but it is fast.

The scribe himself remarks:

The MS. of this Ritual bears many internal marks of having been written at white heat and left unrevised, save perhaps for one glance. There are mistakes in grammar and spelling unique in all MSS. of Fra. P[erdurabo].; the use of capitals is irregular, and the punctuation almost wanting.<sup>1</sup>

To go back to our point about punctuation, it is worth quoting Israel Regardie, who was a one time student of Crowley's and became his secretary during the late 1920s. He says:

On page 397 of this particular volume of the *Equinox* [vol. 1, no. 7] he wrote, as part of the Commentary, "the punctuation of the Book was done after its writing." If so, his punctuation, which was added later, is no intrinsic part of the dictated contents of the Book. Therefore its command, "change not so much as the style of a letter" does not necessarily hold good for later alterations nor for the punctuation.<sup>2</sup>

To be fair to the scribe, Aiwass did say, 'The stops as thou wilt,' (2:54) therefore it was down to his discretion.

### History of the MS

When the original MS was completed, it was casually put aside as Crowley did not place too much faith in it. It was, according to his own words, against his Buddhistic principles, and he shunned it, and also claimed to have lost it, as if on purpose. Then one day, on June 28, 1909, he came across the manuscript while he was in his loft at Boleskine House searching for his skis. The MS was in a brown envelope. He took this as a sign that he was meant to find it again at that point in his life, and from then on carried it around with him wherever he went. We know he had it with him at Cefalù in the 1920s for there are various allusions to it throughout his diaries; he was still struggling to write the commentary as instructed. When he was expelled from Sicily, he took the MS with him and eventually ended up in Paris. For some reason it was left at 207 Blvd Raspail, in a newspaper parcel among papers and envelopes, after Crowley dumped Leah Hirsig for a new Scarlet Woman, Dorothy Olsen, as Leah mentions in her diaries.<sup>3</sup> It was her duty to retrieve it, which she did. She then passed it back to Crowley before splitting from him for good, where we presume he continued to carry it around with him until his death. We know he had it with him at his last resting place, Netherwood in Hastings, as it is listed in Grant's *Remembering Aleister Crowley*, along with his copy of the stélé.<sup>4</sup>

After his death it was sent to Karl Germer (Fratel Saturnus), the executor of Crowley's will and Outer Head of the Order of Ordo Templi Orientis after 1947. When Germer died in October 1962 the MS seemed to have disappeared as it could not be found amongst his papers. Then in 1984, the new owner of a house in Berkeley, California, Tom Whitmore, was searching in his basement through some junk left behind by the previous owners. He came across various things, including two boxes of assorted papers, and some newspaper clippings about Germer's affairs, also the charter of the O.T.O., and unbelievably an envelope containing the MS of *Liber Legis*. Recognising it for what it was, Whitmore handed it back to the O.T.O. where it is now kept safely under lock and key. Yet it will always remain a mystery how the MS ended up there when Germer had moved to West Point, California, and set up a Head Office of the O.T.O. He later died there.

### Changes to the Manuscript

The polished version of *Liber Legis* includes lines that do not appear in the MS, including many minor changes in spelling. In several instances, stanzas from the Stélé of Revealing have been inserted, e.g., ch. 1, p. 2 (vv. 10-15), line 9, the scribe has written 'V.1. of Spell called the Song.' He was alluding to his paraphrasing of the glyphs on the stélé:

Above, the gemmèd azure is  
The naked splendour of Nuit;  
She bends in ecstasy to kiss  
The secret ardours of Hadit.  
The wingèd globe, the starry blue,  
Are mine, O Ankh-af-na-khonsu!

On p. 6 (v. 26), ch. 1, this appears in the MS: 'And the sign shall be my ecstasy, the consciousness of the continuity of existence, the unfragmentary non-atomic fact of my universality.' There is also a note: 'Write this

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1 Crowley, *Equinox of the Gods*, p. 78. Also quoted in Regardie, *The Eye in the Triangle*, p. 475.

2 Regardie, *The Eye in the Triangle*, p. 478. He is referring 1:54.

3 Hirsig, *Three Chapters in My Life*, Sept. 21, 1924. See my edition p. 40.

4 *Op. cit.*, p. 55.

in whiter words. But go forth on.’ In other words, the scribe did not get the meaning. In his commentaries Crowley wrote: ‘This phrase was totally beyond the comprehension of the scribe, and he said mentally—with characteristic self-conceit—“People will never be able to understand this.”’ He was then advised to move on with the rest of the dictation, and come back to this point at a later date. ‘It was therefore altered (a little later) to “the omnipresence of my body.” It is extremely interesting to note that in the light of the cosmic theory explained in the notes to verse 3 and 4, the original phrase of Aiwass was exquisitely and exactly appropriate to his meaning.’<sup>1</sup> ‘And the sign shall be my ecstasy, the consciousness of the continuity of existence, the omnipresence of my body,’ nevertheless makes more sense, scanning nicely with what follows.

Further in chapter 1, p. 19 (vv. 60–61), the scribe writes in parentheses, ‘Lost 1 phrase.’ That is, he did not hear the full verse, only the start: ‘The shape of my star is—.’ It was Rose his wife who filled it in later, adding the phrase: ‘The Five Pointed Star, with a Circle in the Middle, & the circle is Red.’ She was not in the room at the time, so we wonder how she heard it. Was she also in tune with Aiwass?

There are very few changes or corrections to chapter 2. Chapter 3 has only a few spelling changes. Also, more lines from the ‘Spell called the Song’ have been inserted. On p. 64 (vv. 68–72) the phrase the ‘Force of Coph Nia’ is in a different hand with the start of the line crossed out. Obviously, the scribe was not happy with what he heard, so it was left up to Rose to fill in the gap in the MS. Again, we have to question how she heard it when she was not in the room.

Dictation of the manuscript was due to clairaudience, so it also seems in part this was something Rose had, an ability to hear beyond the range of normal human speech. She was able to hear the voice of Aiwass. This raises more questions, like who or what was Aiwass? If it was something more than just a repressed aspect of the scribe’s psyche, then it must have had corporeal form, possessing vocal chords and capable of speech.

On top of that, the phrase is not something she would be familiar with, having no magical training or exposure to the Qabalah. Regardie proposed that ‘Coph Nia’ may have been intended to mean Ain Soph, which represents the limitless, unlimited, infinite space above and beyond the Tree of Life.

At first this looks as if it could have been the Hebrew word for Ain Soph the Infinite. Crowley of course would have known it. Its misplacement looks as if done by someone who did not know the direction of Hebrew letters, nor their meaning.<sup>2</sup>

Regardie may well have a point here for the Hebrew is written from right to left, as in אֵין סוֹף, but it would take some stretch of the imagination to swap Coph Nia for Ain Soph without also individually changing two letters. More correctly, it should be Phos Nia, the complete reverse of Ain Soph. However, it may be interesting to note the word *coph*, when written as Cheth Pe He = 93, the numerical value of Hadit, and also of *Thelema* (Gr. Will). Further, *nia*, as reversal of the void, is written Nun Yod Aleph = 61,<sup>3</sup> the numerical value of Nuit who represents the void.

### Stain on Page 45

Back in the old days, when paper was cut using Fourdrinier machines, the sheets were cut into groups, then cut again into individual sheets, with the sheets showing similarities between them where they were cut. If this is so, then we should be able to paste the sheets together in a certain way according to how they were cut and see a pattern. One such layout is shown in the appendix where, as instructed in verse 3:73, they have been pasted from right to left and top to bottom in a 5 x 13 configuration.

Enlarging the original copy of the MS, we can see there are shared contours between some interior edges of the sheets. This would suggest they must have been conjoined at the paper mill, then cut into individual sheets. Outer edges on some sheets in the group have distinctly smooth edges. Therefore they were not cut by hand, but by machine. If this is correct then the sheets had to have been in the same arrangement as shown in our example. Yet this raises contextual issues, like was the real author of this book aware of it, and is that why we are instructed to paste them in such a fashion?

This then brings us to the next question: if the above is correct, that all the sheets came from the same ream, which they must have done if they show joining contours, why is it only one of the sheets, namely 45, has a very visible stain on it? Sheets on the same row as the first sheet that begins chapter 3, the one with the

1 Quoted in Grant, *Aleister Crowley & The Hidden God*, p. 65, who cites the full comment to AL 1:26.

2 *Eye in the Triangle*, pp. 478–9.

3 See 1:46.

stain, show very little amounts of the same stain, mere specks. But it has been suggested by other theorists this is part of the same stain from a machine which sprang a hydraulic oil or fluid leak, in which case we would expect to see a further spread of the stain, especially if the stain passed through the other sheets, rather than just small spots. If the sheets had been cut with a vertical pass, then a horizontal one, it must have been during the horizontal pass when the machine sprang the leak, yet only one sheet was severely affected.

We then come to another intriguing question: why did the scribe use a spoilt sheet when he had other clean sheets to hand? Remember, page 45 is the start of the last chapter. He has just sat down, got out his fountain pen, with a pile of sheets in front of him, ready to take dictation. Did he not notice the imperfection? It would be absurd to think not for it covers nearly 35–40% of the sheet. Wouldn't he be worried he was writing on a sheet that was not pristine and might affect his ability to read what he had written? The stain is not black. We know it isn't because he has written at the top 'Leave stain on paper—not in black.' No, it must be another colour to his black ink. Even so, it would be easier to grab another sheet rather than run the risk. The stain had to be there before he began writing as it was dry. If it wasn't dry, still showing signs of dampness, then we would also expect to see signs of running where the fresh ink came into contact with the wet paper, possibly leading to smears or blotching. None of this is apparent. The only answer we can come up with is that the scribe must have been in a trance-like state before putting pen to paper, possibly with eyes closed or half-closed, awaiting the start of the audible words, then instinctively hand and pen came into contact with paper. It was not till he finished this chapter that he realised the top sheet was stained. Also, this chapter is one page less. The other chapters are made up of 22 sheets. It would therefore be logical to assume at the outset this one was also going to be twenty-two sheets long, so therefore he would have made sure he had 22 sheets to write on and checked. During the checking he would have noticed the stain, and possibly put that sheet to the back, hoping he would not need it. We really don't know as he makes little, if any, mention of it. Again, it is one of those things that leave too many gaps, allowing conspiracy theorists to have their way.

#### Watermark Discrepancy

As noted above, the A. Pirie & Sons watermark is apparent on nearly every page of the MS, yet the ones on the first 22 sheets are upright, while the other remaining 43 sheets have an inverted watermark. There is a simple explanation to this; the scribe simply mixed up the sheets at the start of the second session, and continued in the same way with the third. However, some theorists are saying there is more to it than that.

Their explanation of the inverted watermarks is this: when the machinery sprung a leak, the sheets were gathered by hand and put into two stacks, one with 22 sheets that were the right way up (which would be used for writing chapter 1), and another stack of 43 sheets to be used for the last two chapters. When the second stack was moved for some reason they were placed the wrong way up before the watermarks were added. This should make no difference as they would still have got watermarked like the other sheets in the same way. So the only way to explain it, as we said above, is that they had to be inverted after they were purchased by the scribe. He wrote the first chapter, then later unwittingly inverted the pages so the watermarks became upside down, presumably without him noticing. But this is to ignore two significant factors. If the operator of the machine was aware it had sprung a leak, surely he would have checked the pages to see if they had been affected. If so, he would have chucked them to the side so they would never have left the plant. Further, if you look very closely at sheet 47 you will notice that not only is the watermark inverted it has also been flipped horizontally. The banner across the shield, instead of running from bottom left to top right, runs from bottom right to top left with the lettering now backward. There is no occult explanation for this, except the scribe picked up the page and turned it over; he ended up writing on the other side of the sheet, its underside, without realising.

To confuse matters even more, it is said the sheets of the original MS were re-backed with linen and then trimmed, so the size varies. These deviations would then be man-made. Also, apparently, the original dimensions were 8.3215" x 10.5".<sup>1</sup> We really need to see the MS for ourselves to ascertain if this was the case.

#### Publishing History of the MS

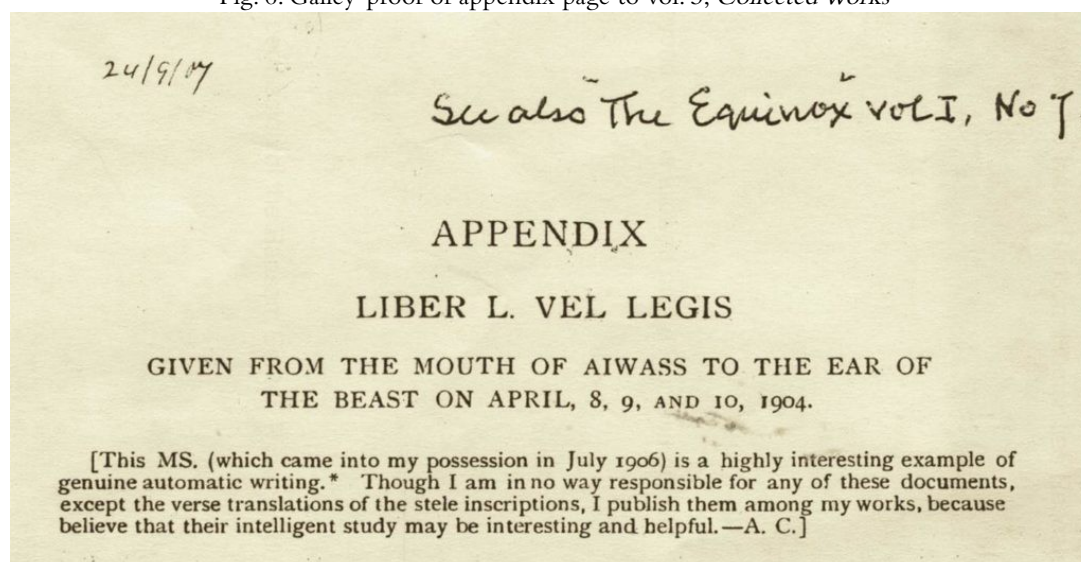
*Liber L* was originally going to be published as an appendix to the last volume of Crowley's *Collected Works* in 1907, and got as far as the galley-proof stage. The idea was then abandoned. It may be that Crowley was

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<sup>1</sup> See *Magick, Liber ABA*, p. 743. It also states verse numbers and punctuation were added in graphite and coloured pencils as well as red ink. It reproduces a B&W holographic facsimile of the MS, yet it is virtually impossible to see most of the watermarks.

going to produce it as a separate publication in its own right as he may have felt it did not belong to the Works which consisted of his poetry, for which he was the author. As far as he was concerned, *Liber L* was written by 'another' and therefore it should not be attached to his name.

Fig. 6: Galley-proof of appendix page to vol. 3, *Collected Works*



The MS was first published in *The Equinox*, vol. 1, no. 7, reproduced 4 sheets per page, between pages 386-7, as well as a colour photo of the stélé. It also contains the first comment on the *Book of the Law*, which would later be retitled the 'Old Comment.'

It was first published as *Liber L vel Legis* in 1909 as part of *ΘΕΛΗΜΑ*, consisting of a collection of mostly Class A holy books of Thelema, those which he deemed were not strictly written by him. This volume was privately published in London by the A.:A.: as a three volume set, appearing in the third volume along with *Liber Trigrammaton*. Then it was published in *The Equinox*, vol. 1, no. 10, pp. 9-33, without a comment. Thereafter it was published as either *The Book of the Law*, or *Liber AL vel Legis*, or both, as the following:

*Liber Legis*, *The Book of the Law*, 1926, Tunis, of which only 11 copies were printed, based on the MS.

*The Book of the Law*, Ordo Templi Orientis, London, 1938, privately issued (there was also a US edition, 1942, but bearing an imprint of 1938).

*Magical and Philosophical Commentaries on the Book of the Law*, 93 Publishing, Montreal, 1974, ed. Grant.

*The Law is for All* (1975) along with commentaries, ed. Regardie.

*The Book of the Law*, Weiser Books (1976 re-issue of O.T.O. edition).

*The Book of the Law*, *Liber AL vel Legis*, Weiser Books (100th Anniversary edition, 2004) which tries to conform to the stipulation of 3:39 by printing it in black and red ink, but it is not 'upon beautiful paper made by hand.' It includes colour photos of the actual stélé (no. 666), and the MS in B&W (from a 1997 scan).

The same, Thelema Media (100th Anniversary edition; limited edition of 418 copies, bound in leather), 2004. I have not seen this copy so cannot comment.

The same, Mandrake of Oxford (1992). Ditto.

*Liber AL* is also included in many books, including:

*The Equinox of the Gods*, O.T.O., London, 1936.

*The Holy Books of Thelema* (*Equinox*, vol. 3, no. 9), Samuel Weiser, York Beach, Maine (1983), pp. 105-28 (as *Liber AL vel Legis*), then 129-96 (as *AL (Liber Legis) The Book of the Law*, etc.), reproducing the MS in high contrast B&W so only the handwriting is apparent, no paper visible.

*The Equinox* (vol. 3, no. 10), Samuel Weiser, York Beach, Maine (1990), pp. 27-44, with only short comment.

*Magick: Liber ABA, Book Four, Parts I-IV*, Samuel Weiser, York Beach, Maine (1997), with colour reproduction of the stélé from *The Equinox*, vol. 1, no. 7 (pp. 299-301), *Liber AL vel Legis* (pp. 303-18), then the facsimile (pp. 319-85, darker than Anniversary edition), finally *Genesis Libri AL* (pp. 387-446).

*Gems from the Equinox*, Red Wheel, San Francisco (2007, re-issue), ed. Regardie, pp. 75-97.

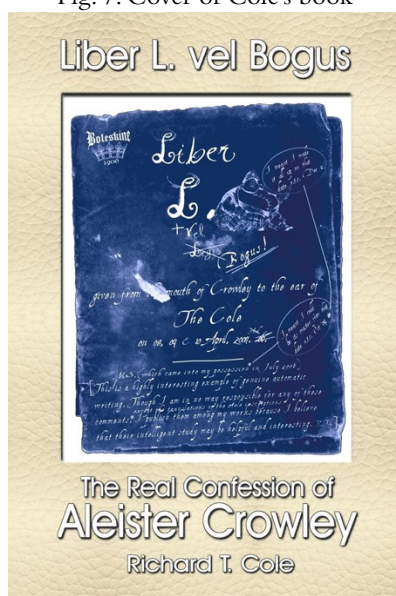
### The Cole Controversy

In his book *Liber L. vel Bogus-The Real Confession of Aleister Crowley*, Richard T. Cole makes various claims designed to undermine the genuineness of Aleister Crowley as the prophet of the New Aeon, believing



he was nothing but a psychopath hell-bent on seeking fame and fortune, narcissistically obsessed with himself and his own self-aggrandisement. During his demolition of character, Cole also raises pertinent arguments which may be worth considering. Here, we will only look at those relating to the production of the MS itself.

Fig. 7: Cover of Cole's book



As mentioned previously, one argument against Crowley and the reception of *Liber L* in 1904 is that the paper on which the original manuscript is written bears watermarks showing it is without a doubt that produced by the Scottish manufacturer Alex. Pirie & Sons, in particular the London brand of *Standard Type-writing* which he says did not become ‘commercially available until late in 1905.’ Even if we were to take this argument seriously, as he is determined to discourage any belief that Crowley received *Liber L* in 1904, he falls back on the unsatisfactory postulate that it is according to ‘company archives’ yet fails to provide any evidence to support his claim. What we need either from him or the source is a copy of the trademark’s registration to see when it was passed. Further, he demonstrates some inconsistencies in Crowley’s accounts surrounding the book’s reception. Most of them refer to the many entries in Crowley’s magical diaries, and also the ones that are missing, meaning there are large gaps, which seems curious, as these would help enormously by providing additional data. As they are not available Cole assumes there is something sinister going on here which may lead to more evidence of the fabrication of *Liber L*. Also, he makes too many assumptions with these gaps without really delivering any concrete proof, and this lack of conclusiveness undermines what has gone before, making it hard for anyone to follow his argument. However, there is one which maybe worth pursuing and that is Crowley’s claim that he lost the original MS, as mentioned above in the history, and that it wasn’t until 1909 when he rediscovered it in the loft. If that is the case, how was he able to prepare its first publication (later aborted) in 1907 for his *Collected Works*? This is taken by Cole as proof that Crowley may not be sincere in regard to the reception story. But this is only if we assume Crowley did not make a typescript copy of the text. Genuinely he may have lost the MS, but he still had the typescript. That is all he needed to base his publication on. He always wrote by hand, then got the pages typed up. Why not here?<sup>1</sup>

At the end of the day, we can pretty much take everything Cole says with a pinch of salt. As he detests the man, probably out of jealousy, he will do everything in his power to make plot-holes where none are immediately apparent.

Many years ago there were rumours that the word ‘Abrahadabra’ was already known to Crowley, well before he received the text of *Liber L*. This may be so, but we have to look at on which level the text was received; whether it was from some higher source, or bubbling away under his consciousness. Regardie quite rightly states there are words and phrases that appear in the text that also appear in his other holy books. But as these texts were received through the same person, they were obviously coloured by the same filter.

<sup>1</sup> ‘I made a certain number of studies of *The Book of the Law*; for even then I was bound to admit that Aiwass had shown a knowledge of the Cabbala immeasurably superior to my own. *I had the manuscript typed*. I issued a circular letter to a number of my friends, something in the nature of a proclamation of the New Aeon, but I took no trouble to follow it up. I took a certain number of wide-reaching plans for assuming responsibility, but they remained in the stage of reverie. I dropped the whole business, to all intents and purposes.’ *The Confessions*, p. 402, my emphasis, proving he lost the MS, not the typed copy.



Further, not so long ago, Kenneth Grant, Crowley's one time secretary, made the astonishing claim that the text of AL may not have been received on the three consecutive days, beginning April 8, but the week before, on the 1st. Being April Fool's Day was hardly an auspicious date to start a new religion, and being worried he might be ridiculed, Crowley switched the date to a week later.<sup>1</sup> Even so, if this is correct, then it is more proof the book was received in 1904, and could not have been a year or so later, as Cole claims.

Apart from Cole, there are many others who point out various problems with the text of AL. One is Dave Evans who has drawn up a comparative table<sup>2</sup> showing similarities between some of Florence Farr's poetry and the phrasing in AL. Farr, who was a member of the Golden Dawn at the same time as Crowley, may have circulated some of her proofs before they were published to get an opinion from the other members. Crowley, or so Evans claims, may have come across them, and liberally borrowed her phrasing, although we must admit it takes some degree of imagination to see the connection, with many of the links he makes being very tenuous indeed. Also, the language of AL is far superior, if not superlative in parts, that render no connection with any other texts.

### Conclusion

As we mentioned at the start, the proof of the pudding is in the eating. If something tastes good then it means the recipe has been correctly followed. The same with any magical system: if it is followed correctly and it works then it must be genuine. And Thelema is a system which works, as many magicians who have tried it ever since its inception can testify. Further, just by reading the text of *Liber AL* one is able to tune into the current it embodies. Many years ago a friend and I ingested a small amount of psilocybin and then read parts of the work to each other. I read the first chapter and became Nuit; that is, there was a feeling of enormous space, of infinite wisdom, and I was certain I knew everything there was to know at that point, with unlimited knowledge, as one would expect when expanding consciousness. He, likewise, on reading the second chapter became a ball of energy and found it so hard to concentrate reading the text he had to give up, and collapsed on the floor in a heap. As an experiment, it proved vital in helping us to understand important aspects about Thelema, and this was dependent on a mere reading of the text, albeit in an altered state. Yet it demonstrates perfectly the validity of the system.

As for who really wrote it, Mick Staley, who was working under Grant, the head of the Typhonian O.T.O. in England at the time, makes a valid point:

Personally, I give not a shake of a monkey's penis whether *Liber AL* originated with Aiwass or Aleister Crowley; it's the quality of the transmission which is of primary interest.<sup>3</sup>

And so that it the ultimate test, the quality of the transmission itself. If the transmission is valuable in that it imparts information that will be of benefit to mankind, then that is proof of its genuineness. Yet we have to remember that a transmission is only as good as the person who is receiving it. In this case, the perfect receiver for *Liber AL* was the scribe himself.

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1 Grant, *Beyond the Mauve Zone*, p. 34.

2 See Evans, *Strange Distant Gods*, p. 4.

3 Letter to Fra. R, 11/06/1989, quoted in *The Dark Work*, p. 348.

## LIST OF REFERENCES

On the reception of the *Book of the Law*, etc., see:

- Booth, Martin, *A Magick Life: A Biography of Aleister Crowley*, Hodder & Stoughton, London, 2000, ch. 8.  
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Kaczynski, Richard, *Perdurabo: The Life of Aleister Crowley*, North Atlantic Books, Berkeley, (2010, revised ed.), ch. 5.  
King, Francis, *The Magical World of Aleister Crowley*, Weidenfield & Nicholson, London, 1977, ch. 3.  
Regardie, Israel, *The Eye in the Triangle: an Interpretation of Aleister Crowley*, Falcon Press, Phoenix, 1982, ch. 15.  
Suster, Gerald, *The Legacy of the Beast*, W. H. Allen, London, 1988, pt. 2:4.  
Sutin, Lawrence, *Do What Thou Wilt: A Life of Aleister Crowley*, St Martin's Griffin, New York, 2000, ch. 4.  
Symonds, John, *The Beast 666*, Pindar Press, London, 1997, ch. 7.  
Wilson, Colin, *Aleister Crowley: The Nature of the Beast*, Aquarian Press, Wellingborough, pp. 71-5.  
See also works listed in the Publication History.

Other:

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Evans, Dave, *Aleister Crowley and the 20th Century Synthesis of Magick: Strange Distant Gods That are Not Dead Today*, Hidden Publishing, 2007.  
Grant, Kenneth, *Aleister Crowley and the Hidden God*, Frederick Muller, London, 1973.  
———, *Beyond the Mauve Zone*, Starfire, London, 1999.  
———, *Remembering Aleister Crowley*, Skoob, London, 1991.  
Hirsig, Leah, *Three Chapters in My Life*, ed. J. Lange, Cefalù Press, 2022.  
Lange, Jon, *The Dark Work: The Historical Account of the Cult of the Hidden God*, Independent, 2015.  
Trewitt, Paul W., *A Study in Spirit Wisdom: Automatic Writing*, The Temple Publishing Co., Washington, D. C., 1921.  
Wolfe, Jane, *The Cefalu Diaries, 1920-1923*, ed. D. Shoemaker, Temple of the Silver Star, Sacramento, 2008.  
There are many other resources available online also worth checking out, too many to mention here.

## METHODOLOGY OF THE REPRODUCTION

What would have helped us immensely in settling some of the above arguments is for us to have to hand the original MS. As it is extremely unlikely the O.T.O. will release it from the vaults where it appears to have been stashed for decades, and also unlikely they are going to rescan the original pages in lovely colour, and make the scans available for us online so we can see all the scribe's handwriting in its full glory, the watermarks, and the stain, etc., for our purposes we decided to retrace the scribe's writing by enlarging the sheets, then used a transparent layer to write in blue ink over each letter, ensuring that the blue exactly covered the black writing, then superimposed the tracing on to a new sheet. Unfortunately, as we were not able to get hold of the original paper (Standard Typewriting is no longer available), we made a mock up of the watermark, ensuring it was at the centre of the plain 8" x 10" pages, inverting the mark as appropriate, so as to reproduce the MS in colour. In this way the writing stands out better allowing it to be examined more easily. Also, by using this method we were able to isolate most of the background and eliminate unnecessary intrusions, so there are no marks, specks, blemishes, creases, folds, etc., which would otherwise be distracting.

Note that this is not meant to be a forgery; blue ink was chosen on purpose to distinguish it from the original MS. We did not time ourselves or hurry this production: our aim was to duplicate the MS as closely and accurately as possible. (You can judge for yourself by downloading the folder marked 'PLATES' where you will find the transparencies in PNG format. The resolution has been increased to 150. Place each tracing over the original sheets and compare.) The whole process took approximately 17 hours. It might have been slightly quicker if we were able to copy the scribe's handwriting better, as well as read his scrawl. On many occasions we had to stop and look at the writing, compare it against the printed text, to make sure it did actually say what it was meant to say. Towards the end of the process we pretty much had the 'knack' of his writing. The end result may not be brilliant but it is better than the holographic copies currently available. Also, it is worth noting that during this production, which proceeded over a few days, we were often confronted with strange dreams as if we were tuning into the spirit of the text (there were many allusions to spaces between, gaps, etc., possibly referring to the 'space-marks,' along with other motifs). That may just be coincidental, yet the overall feeling was one of 'rightness.' This feeling should always accompany any magical working.

# TRANSLATIONS AND SCRIBE'S PARAPHRASING OF THE INSCRIPTIONS UPON THE OBVERSE OF THE STÉLÉ OF REVEALING

A Translation (Modern) <sup>1</sup>	Earlier Translation (1912) <sup>2</sup>	Crowley's Paraphrase
(He of) Behdet (or Behdety, the winged disk), the Great God, Lord of Heaven <sup>3</sup>	Behdet (? Hadit?), the Great God, the Lord of Heaven.	Above, the gemmed azure is <sup>14</sup> The naked splendour of Nuit; She bends in ecstasy to kiss The secret ardours of Hadit. The wingèd globe, the starry blue Are mine, O Ankh-f-n-Khonsu.
Ra-Harakhty ('Ra-Horus of the Two Horizons'), Chief of the Gods <sup>4</sup>	Ra-Harakhti, Master of the Gods.	I am the Lord of Thebes, and I The inspired forth-speaker of Mentu, For me unveils the veiled sky, The self-slain Ankh-f-n-Khonsu Whose words are truth. I invoke, I greet Thy presence, o Ra-Hoor-Khuit!
The Osiris, God's servant of Montu, Lord of Waset, opener of the Doors of Heaven in the most select of places (Karnak), Ankh-ef-en-Khonsu, True of Voice <sup>5</sup>	Osiris, the Priest of Montu, Lord of Thebes, Opener of the doors of Nut in Karnak, Ankh-f-n-Khonsu, the Justified.	Unity uttermost showed! I adore the might of Thy breath, Supreme and terrible God, Who makest the gods and death To tremble before Thee:— I, I adore thee!
(Thousands of) Bread, beer, cattle & fowl <sup>6</sup> Amenta (the Land of the West). <sup>7</sup>	Oxen, Geese, Wine (?), Bread. Amenti.	Appear on the throne of Ra! Open the ways of the Khu! Lighten the ways of the Ka! The ways of the Khabs run through To stir me or still me! Aum! let it kill me!
Words spoken by the Osiris (the dead man), God's servant of Montu, Lord of Waset, opener of the Doors of Heaven in the most select of places (Karnak), <sup>8</sup>	Saith Osiris, the Priest of Montu, Lord of Thebes, the opener of the Doors of Nut in Karnak,	The Light is mine; its rays consume Me: I have made a secret door Into the House of Ra and Tum, Of Khephra, and of Ahathoor. I am thy Theban, o Mentu, The prophet Ankh-f-n-Khonsu!
Ankh-ef-en-Khonsu, True of Voice: 'O Exalted-one! may he be praised, Great of Manifestations, the great Ba (soul) whom <sup>9</sup>	Ankh-f-n-Khonsu, the Justified:—'Hail, Thou whose praise is high (the highly praised), thou great-willed. O Soul ( <i>ba</i> ) very awful (lit. mighty, of awe) that giveth the terror of him	By Bes-na-Maut my breast I beat; By wise Ta-Nech I weave my spell. Show thy star-splendour, O Nuith! Bid me within thine House to dwell, O wingèd snake of light, Hadith! Abide with me, Ra-Hoor-Khuit!
the gods fear, and who appears on his great throne, make the path of the Ba, the Akh, and the Shadow, for I am equipped so that (I) may shine therein (as) one who is equipped. <sup>10</sup>	among the Gods, shining in glory upon his great throne, making ways for the Soul ( <i>ba</i> ) for the Spirit ( <i>rekh</i> ) and for the Shadow ( <i>khabt</i> ): I am prepared and I shine forth as one that is prepared.	
Make for me the path to the place in which Ra, Atum, Khepra, and Hathor are therein.' The Osiris, God's servant of Montu, Lord of Waset, <sup>11</sup>	I have made way to the place in which are Ra, Tom, Khepri and Hathor.' Osiris, the Priest of Montu, Lord of Thebes	
Ankh-ef-en-Khonsu, True of Voice, son of the like titled Ba-sa-en-Mut, borne of the Chantress of Amun-Ra, Lady of the House, Ta-neshet. <sup>12</sup>	Ankh-f-na-Khonsu, the Justified; son of MNBSNMT; <sup>13</sup> born of the Sistrum-bearer of Amon, the Lady Atne-she.	

- 1 The translation by the curator of the Boulak Museum which Crowley used for the MS is not available. This has been adapted from the one on Wikipedia, 'Stele of Ankh-ef-en-Khonsu,' and compared with the translation of Chapter 91 of the Egyptian *Book of the Dead*.
- 2 By Alan Gardiner and Battiscombe Gunn which differs from the one used by Crowley for the MS (as above note). It was originally published in *The Equinox*, vol. 1, no. 7 (1912).
- 3 Topmost register.
- 4 Middle register. Hormaku is the 'God of the two horizons' or 'Horus in the sky.'
- 5 Five vertical lines to right. One of the priest's duties was to open the doors which led out to the roof of the Temple of Karnak.
- 6 Below the altar.
- 7 Behind Ra-Hoor-Khuit. Also written Amentet, the land of the dead, or the western lands.
- 8 Line 1. Waset or Uaset, from *was*, 'sceptre,' meaning 'place of the sceptre' or 'place of will-ordinance.'
- 9 Line 2.
- 10 Line 3.
- 11 Line 4.
- 12 Line 5. Ta-neshet or Tanech, a musician for Amen-Ra, is the wife of Ba-s-en-Mut, the father of the deceased.
- 13 'The father's name, possibly a foreigner.'
- 14 In the MS this is referred to as the 'Spell called the Song.'





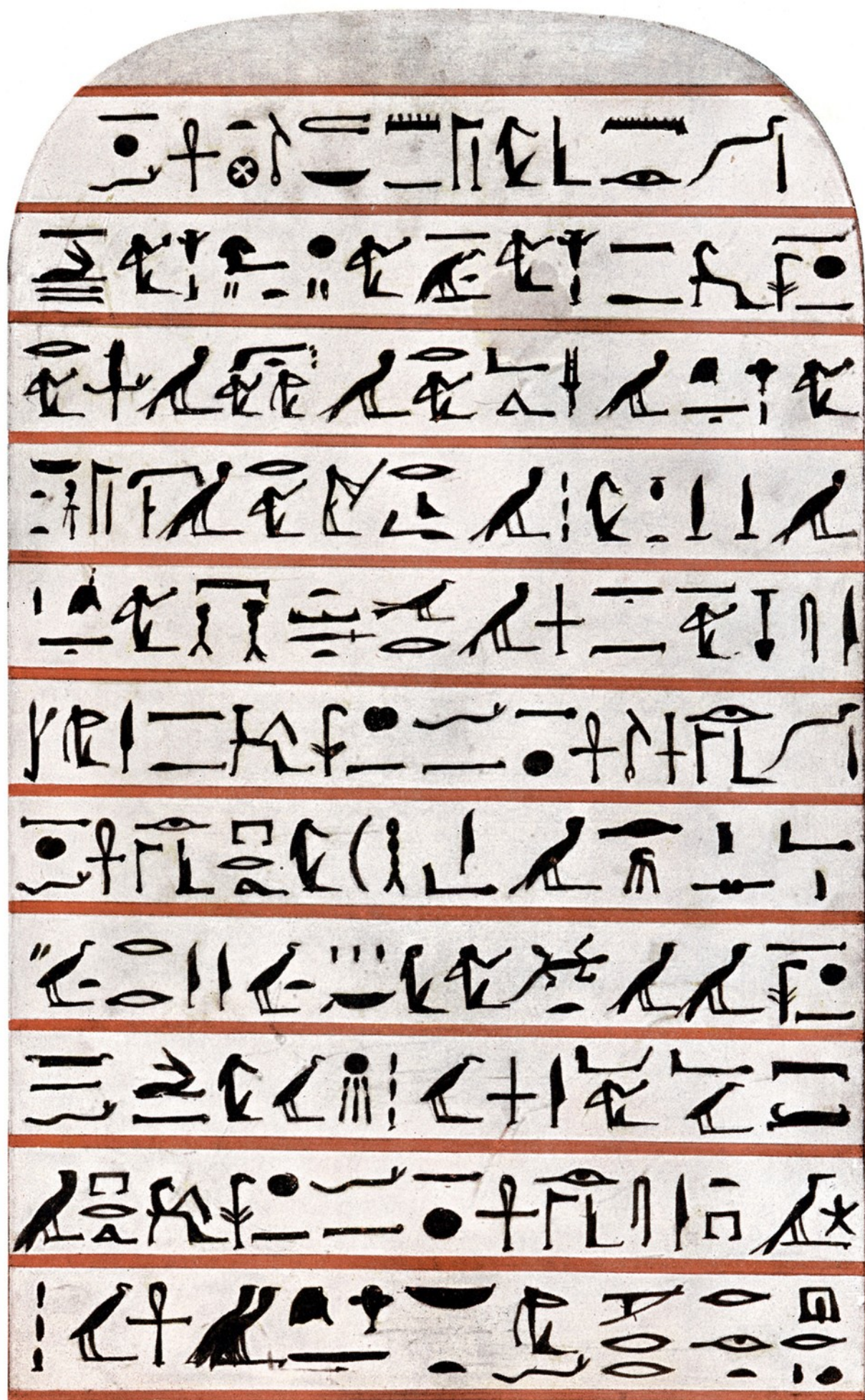
# TRANSLATIONS AND SCRIBE'S PARAPHRASING OF THE INSCRIPTIONS UPON THE REVERSE OF THE STÉLÉ OF REVEALING

A Translation (Modern) <sup>1</sup>	Earlier Translation (1912)	Crowley's Paraphrase
Words spoken by the Osiris (the dead man), God's servant of Montu, Lord of Waset, Ankh-ef-en- <sup>2</sup>	Saith Osiris, the Priest of Montu, Lord of Thebes, Ankh-f-	Saith of Mentu the truth-telling brother Who was master of Thebes from his birth: O heart of me, heart of my mother! O heart which I had upon earth! Stand not thou up against me a witness! Oppose me not, judge, in my quest! Accuse me not now of unfitness Before the Great God, the dread Lord of the West!
Khonsu, True of Voice: 'O my heart of my mother [x 2], O my heart while I existed <sup>3</sup>	na-Khonsu, the Justified:—'My heart from my mother, my heart (different word, apparently synonymous, but probably not so at all) of my existence	For I fastened the one to the other With a spell for their mystical girth, The earth and the wonderful West, When I flourished, o earth, on thy breast!
upon earth, do not stand against me as a witness, do not oppose me in <sup>4</sup>	upon earth, stand not forth against me as witness, drive me not back	The dead man Ankh-f-n-Khonsu Saith with his voice of truth and calm: O thou that hast a single arm! O thou that glitterest in the moon! I weave thee in the spinning charm; I lure thee with the billowy tune.
in the tribunal, do not be hostile against me in the presence of the Great God, Lord of the West. <sup>5</sup>	among the Sovereign Judges (quite an arbitrary conventional translation of the original word), neither incline against me in the presence of the Great God, the Lord of the West (Osiris of course);	The dead man Ankh-f-n-Khonsu Hath parted from the darkling crowds, Hath joined the dwellers of the light, Opening Duat, the star-abodes, Their keys receiving.
Although I have united (myself) to the land to the great western side of Heaven, may I flourish upon earth! <sup>6</sup>	Now that I am united with Earth in the Great West, and endure no longer upon Earth.	The dead man Ankh-f-n-Khonsu Hath made his passage into night, His pleasure on the earth to do Among the living.
Words spoken by the Osiris, the Stolist of Waset, Ankh-ef-en-Khonsu, True of Voice: 'O (you who are) unique <sup>7</sup>	Saith Osiris, he who is in Thebes, Ankh-f-na-Khonsu, the Justified: 'O Only	
of Arm, who shines like the moon, the Osiris, Ankh-ef- <sup>8</sup>	One, shining like (or in) the Moon; Osiris Ankh-f-	
en-Khonsu, goes forth from your multitudes, <sup>9</sup>	na-Khonsu has come forth upon high among these thy multitudes.	
(O) deliverer of those who are within the sun-light, the Duat is <sup>10</sup>	He that gathereth together those that are in the Light, the Underworld ( <i>duat</i> ) is (also)	
open for him indeed, the Osiris, Ankh-ef-en-Khonsu who goes forth by <sup>11</sup>	opened to him; lo Osiris Ankh-f-na-Khonsu, cometh forth	
day in order to do all which pleased him upon earth among the living. <sup>12</sup>	by day to do all that he wisheth upon earth among the living.'	

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1 Adapted from the one on Wikipedia, 'Stele of Ankh-ef-en-Khonsu,' and compared with the translations of Chapters 30 and 2 of the Egyptian *Book of the Dead*.  
2 Line 1.  
3 Line 2.  
4 Line 3.  
5 Line 4.  
6 Line 5.  
7 Line 6.  
8 Line 7.  
9 Line 8.  
10 Line 9.  
11 Line 10.  
12 Line 11.









Rose Crowley (née Kelly) as Ouarda the Seer, the Scarlet Woman who initiated the reception of the *Book of the Law*. At her feet is a copy of the MS, she leans on the stélé depicting a type of Horus, with a statue of the god next to it. Her wine glass is empty for she has drunk the wine from the lap of the gods. (From the Author's book, 156.)





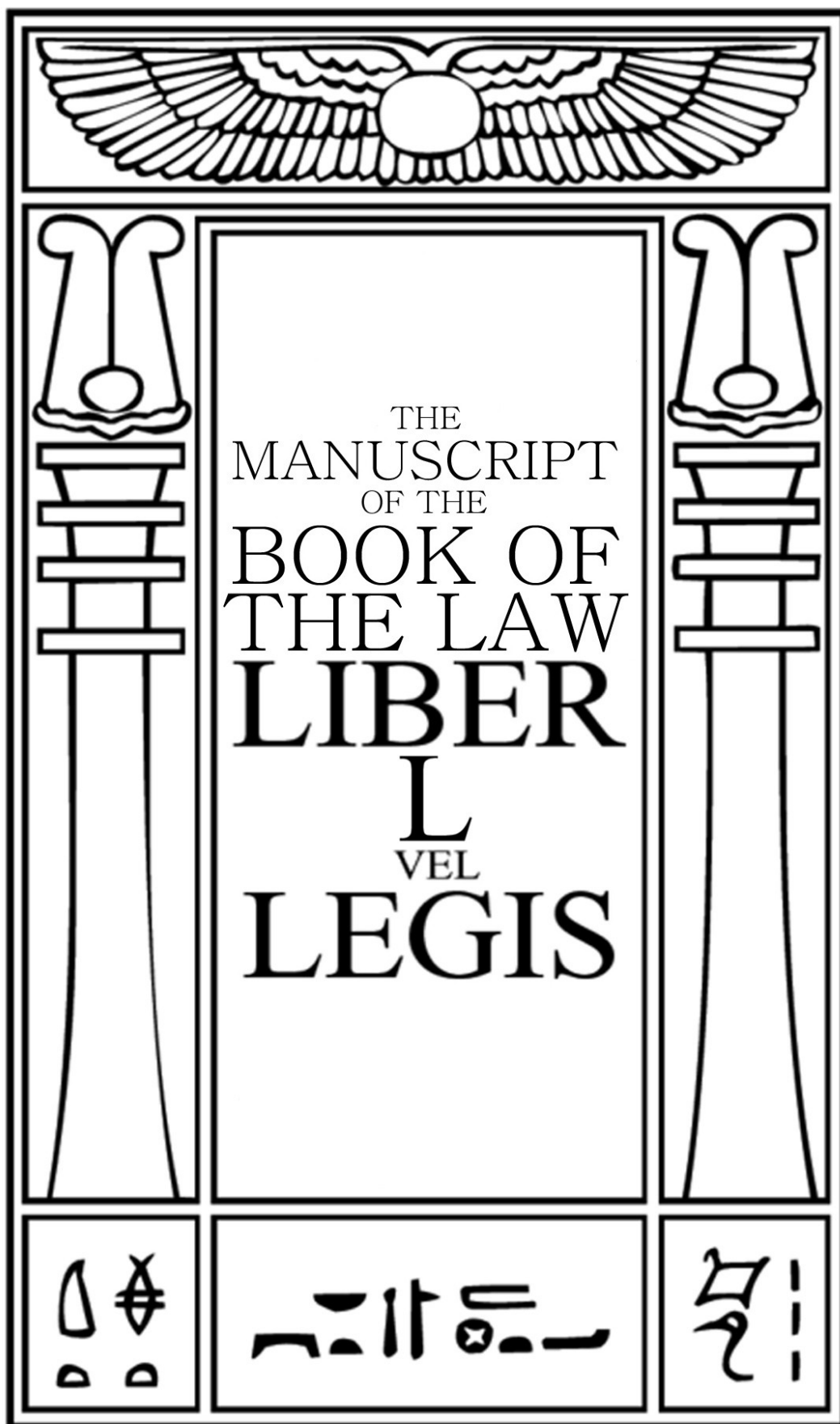
The Scribe taking dictation of the first chapter of the *Book of the Law*.  
Behind his left shoulder Aiwass is uttering the words with a stern look.  
(Unpublished painting by the Author.)

# DISCLAIMER:

Note the following reproduction of the MS is not meant to be taken as an exact duplicate.

We have endeavoured as best as humanly possible to be accurate in our representation, but not having access to the original MS has precluded verification that all the details here are correct. We hope one day the O.T.O. will have the sense to make the original available online in colour. Until then, this will have to do.

(Any mistakes are down to us, and not outside forces.)



## Cover Page<sup>1</sup>

Liber

L.<sup>2</sup>

vel

Legis.<sup>3</sup>

given from the mouth of Aiwass<sup>4</sup> to the ear of

The Beast

on April 8, 9, & 10, 1904

i.e. I meant I would  
be its master from that  
date. a.c. Oct '09

MS (which came into my possession in July 1906)

[This is a highly interesting example of genuine  
automatic writing.<sup>5</sup> Though I am in no way responsible

except the verse translations of the stele inscription,

for any of these documents, | I publish them among my works, because  
I believe that their intelligent study may be interesting and helpful. A.C.]

- 
- 1 In top left hand corner is an insignia crown and Arabic writing. Next to it inverted are these numbers, probably gematria:  $40+400+10+60+80+400+3+9+4+20=1026$ , the significance of which is unknown. This page was added later, as evidenced by the different style paper that does not bear a watermark as per the other pages. This page is often erroneously referred to as the title page: it is not. For the last volume of Crowley's *Collected Works* (3 volumes) an Appendix, including this document, or *Liber L*, as it was then called, and others, got all the way to the galley-proof stage. The image below is of the folder containing the galley-proofs. It has wrongfully been stated as the cover sheet to the original MS of *Liber L*. (See *Magick: Liber ABA*. p. xi.) Yet for simplicity's sake everyone refers to it as the cover page. We will do so accordingly.
  - 2 *Liber L* was the preliminary title as that is how Crowley's wife Rose heard it, not realising that *AL* is pronounced *EL*, as in the English letter. The title was then altered to *Liber AL* as it had qabalistic significance (*AL* = aleph (1) + lamed (30) = 31).
  - 3 This was the original title until in 1921 when Crowley retitled it *Liber AL vel Legis*. Also, he gave the manuscript its own title, *Liber XXXI* to distinguish it from the printed version. The technical title of the book is *Liber AL vel Legis, sub figura CCXX, as delivered by XCIII=418 to DCLXVI*, yet the book refers to itself as 'the Book of the Law' and 'the threefold Book of Law' (1:35, 3:75). *CCXX* is 220 in Roman figures. It is the number of total verses. See also an arrangement given in the appendix where it becomes clear there is more going on here than meets the eye. There is a convenient term, coincidence, to describe it.
  - 4 Aiwass 'is the name given by W. [Ouarda, the seer, i.e. Rose] to P[erdurabo, i.e. Aleister Crowley] as that of her Informant.' *The Equinox*, vol. 1, no.7 p. 384. Aiwass' number is 93, the same as *Thelema*. If Aiwass was (or is) a superior being, then he should be able to demonstrate this, 'chiefly by the use of cipher or cryptogram in certain passages to set forth recondite facts, including some events which had yet to take place, such that no human being could possibly be aware of them; thus, the proof of his claim exists in the manuscript itself. It is independent of any human witness.' Crowley, 'Introduction,' *Book of the Law*, p. 5.
  - 5 On automatic writing, see the interesting work Trewwhitt's *A Study in Spirit Wisdom*, where the author notes: 'This volume was received by myself in what is known as automatic writing ... letting an unseen intelligence, a spirit, control your hand and write.' Crowley later changed his mind about this attribution: 'Similarly with regard to the writing of *Liber Legis*, Fr. P. will only say that it is in no way "automatic writing," that he heard clearly and distinctly the human articulate accents of a man.' *Equinox of the Gods*, p. 87.

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Liber

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given from the mouth of Airass to the ear of  
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on April 8, 9, 10, 1904.

i.e. I meant I wrote  
 be its master from that  
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Ms. (which came into my possession in July 1906)

[This is a highly interesting example of genuine  
 automatic writing.]

Though I am in no way responsible  
 for any of these donarments, I publish them among my works, because  
 I believe that their intelligent study maybe interesting & helpful. A.C.

Had! The manifestation of Nuit<sup>2</sup>  
 The unveiling of the company of heaven  
 Every man and every woman is a star  
 Every number is infinite: there is no difference  
 Help me, o warrior lord of Thebes, in my  
 unveiling before the Children of men<sup>3</sup>  
 Be thou Hadit, my secret centre, my  
 heart & my tongue.<sup>4</sup>  
 Behold! it is revealed by Aiwass the  
 minister of Hoor-paar-kraat<sup>5</sup>  
 The Khabs is in the Khu, not the Khu in  
 the Khabs<sup>6</sup>  
 Worship then the Khabs, and behold my  
 light shed over you.<sup>7</sup>

- 
- 1 Chapter 1 was written between noon and 1 p.m. on April 8, 1904. 'The writing began exactly on the stroke of the hour, and ended exactly an hour later; it was hurried through, with no pauses of any kind.' Crowley, *Equinox of the Gods*, p. 109. Note in this chapter the handwriting is less tidy; half the words have not been fully formed, s's looks more like a /, etc. No verse numbers have been added for the whole of this chapter. Compare against chapters 2 & 3. Also, no added punctuation in pencil. Page numbering is in orange pencil. Some text nearly cut during re-backing and trimming. Word count = 87, lines = 14. Also, no watermark apparent on this page.
- 2 Note that the first word of this line is not justified with the other lines, it being closer to the margin than the rest. This would suggest two things: either the scribe started writing the first line, then realised he was too close to the margin and on the next line moved further inward, or the word was added in later. If the latter than it could have serious implications as he was supposed to be writing from dictation. Did he or did he not hear the word 'Had'?
- 3 Exclamation added later in pub. version.
- 4 Changed to exclamation later in pub. version.
- 5 Full stop added later in pub. version.
- 6 Full stop added later in pub. version.
- 7 Changed to exclamation later in pub. version.



Had! The manifestation of Kuit

The undiluting of the company of heaven

Every man and every woman is a star

Every number is infinite: there is no difference

Help me, o warrior lord of Thebes, in my  
undiluting before the Children of men

Be thou Hadit, my secret centre. my  
heart & my tongue.

Behold! it is revealed by Hivass the  
minister of Had-pur-brant

The Khabs is in The Khen, not The Khen in  
the Khabs

Worship then the Khabs, and behold my  
light shed over you.

Let my servants be few & secret: they shall  
rule the many & the known.

These are fools that men adore; both their  
Gods & their men are fools.

Come forth, o children, under the stars  
& take your fill of love. I am above you  
and in you. My ecstasy is in yours<sup>2</sup> My  
joy is to see your joy<sup>3</sup>

V. 1. of Spell called the Joy.<sup>4</sup>

Now yet shall know that the chosen  
priest & apostle of infinite space is  
the prince-priest the Beast and in

---

1 Note, watermark on this page, and rest of chapter, is correct way up compared with other chapters. This then affirms that the following two chapters were separate sessions.

Word count = 87 (same as previous), lines = 12.

2 Full stop added later in pub. version.

3 Full stop added later in pub. version.

4 This line does not appear in the published versions, it is a merely reference to the scribe himself to add the lines he paraphrased from a translation of the Stele of Revealing, viz.:

Above, the gemmèd azure is  
The naked splendour of Nuit;  
She bends in ecstasy to kiss  
The secret ardours of Hadit.  
The wingèd globe, the starry blue,  
Are mine, O Ankh-af-na-khonsu!

which will be found in all the published versions of the book. 'The versified paraphrase of the hieroglyphs on the Stele being ready, Aiwaz allowed me to insert these later, so as to save time.' Crowley, *Equinox of the Gods*, p. 119.

Let my servants be few & secret: they shall  
rule the many, & the known.

There are fools that men adore; both their  
Gods & their men are fools.

Come forth, o children, under the stars  
& take your fill of love. I am above you  
and in you. My ecstasy is in yours. My  
joy is to see your joy.

v. l. of Tell called the Song.

Now ye shall know that The chosen  
priest & a part of infinite space is  
The prince-priest-The Beast and in

his woman, called the Scarlet Woman, is  
all power given. They shall gather my  
children into their fold: they shall bring the  
glory of the stars into the hearts of men.  
For he is ever a sun, and she a moon. But  
to him is the winged secret flame<sup>2</sup> and to  
her the stooping starlight.  
But ye are not so chosen<sup>3</sup>  
Burn upon their brows, o splendrous serpent!  
O azure-lidded woman, bend upon them!  
The key of the rituals is in the secret word  
which I have given unto him<sup>4</sup>

---

1 Word count = 90, lines = 12.

2 Comma added later in pub. version.

3 Full stop added later in pub. version.

4 Termination of sentence lacks full stop as last word goes off the page.



his woman, called the Scarlet Women, is  
all power given. They shall gather my  
children into their fold: they shall bring the  
glory of the stars into the hearts of men.

For he is ever a sun, and she a moon. But  
to him the winged secret flame and to  
her the stooping starlight.

But ye are not so chosen

Born upon their thorns, or splenorous serpent!

O azure-bidded woman, bend upon them!

The key of the rituals is in the secret word  
which I have given unto him

With the God & the Adorer I am nothing: they  
do not see me. They are as upon the earth<sup>2</sup>

I am Heaven, and there is no other God  
than me, and my lord Hadit.

Now therefore I am known to ye by my  
name Nuit, and to him by a secret name  
which I will give him when at last he  
knoweth me<sup>3</sup>

Since I am Infinite Space and the Infinite  
Stars thereof, do ye also thus. Bind  
nothing! Let there be no difference made  
among you between any one thing & any

---

1 Word count = 94, lines = 12.

2 Semi-colon added later in pub. version.

3 Full stop added later in pub. version.

4

With the God & the Adorer I am nothing: they do not see me. They are as upon the earth I am Heaven, and there is no other God than me, and my lord Hadit.

Now therefore I am known to ye by my name Nuit, and to him by a secret-name which I will give him when at last he knoweth me.

Since I am Infinite Space and the infinite Stars therefore do ye also thus. Build nothing! Let there be no difference made among ye between any one thing & any

other thing; for thereby there cometh hurt.  
But whoso availeth in this, let him be  
the chief of all!  
I am Nuit, and my word is six and fifty<sup>2</sup>  
Divide, add, multiply and understand.  
Then saith the prophet and slave of the  
beauteous one: Who am I, and what shall  
be the sign.<sup>3</sup> So she answered him, bending  
down, a lambent flame of blue, all-touching  
all penetrant, her lovely hands upon the  
black earth<sup>4</sup> & her lithe body arched for love<sup>5</sup>  
and her soft feet not hurting the

---

1 Word count = 88, lines = 12.

2 Full stop added later in pub. version.

3 Changed to question mark later in pub. version.

4 Comma added later in pub. version.

5 Comma added later in pub. version.



other thing, for thereby there cometh hurt.

But whose availeth in this, let him be  
the chief of all!

I am Muir and my word is 'six and fifty'  
Divide, add, multiply and understand.

Then saith the prophet and slave of the  
beautiful one, Who am I, and what shall  
be the sign. So she answered him, bending  
down, a lambent flame of blue, all-bathing  
all penetrant, her lovely hands upon the  
black earth & her body arched for love  
and her soft feet not treading the

little flowers<sup>2</sup> Thou knowest! And the sign  
shall be my ecstasy, the consciousness of

the non-atomic

the continuity of existence, the unfragmentary

omnipresence of my body<sup>3</sup>

non-atomic fact of my universality.

Done later as  
above.<sup>4</sup>

(Write this in whiter words)<sup>5</sup>

(But go forth on)<sup>6</sup>

Then the priest answered & said unto  
the Queen of Space, kissing her lovely brows<sup>7</sup>  
and the dew of her light bathing his whole  
body in a sweet-smelling perfume of sweat<sup>8</sup>  
O Nuit, continuous one of Heaven, let it

---

1 Word count = 83 (inc. corrections), lines = 11.

2 Colon added later in pub. version.

3 Full stop added later in pub. version.

4 This note is in Rose's hand. Should be in red ink.

5 'On page 6 Aiwaz instructs me to "write this (what he had just said) in whiter words," for my mind revelled at His phrase. He added at once "But go forth on," i.e., with His utterance, leaving the emendation until later.' Crowley, *Equinox of the Gods*, p. 119.

6 Line does not appear in later in pub. version.

7 Comma added later in pub. version.

8 Colon added later in pub. version.

little flowers Thou knowest! And the sign  
 shall be my ecstasy, the unconsciousness of  
 the continuity of existence, ~~the non-atomic~~  
<sup>the omnipresence of my body,</sup> ~~the unfragmentary~~  
~~non-atomic part of my universality.~~

(~~Write this in white words~~)

Done later as  
 above.

(~~But go further~~)

Then the priest answered & said unto  
 the Queen of Space, kissing her lovely brows  
 and the dew of her light bathing his whole  
 body in a sweet-smelling perfume of sweat  
 O Night, continuous one of Heaven, let it

be ever thus<sup>2</sup> that men speak not of  
 Thee as One but as None<sup>3</sup> and let  
 them speak not of thee at all since  
 thou art continuous<sup>4</sup>  
 None, breathed the light, faint & faery, of  
 the stars, and two. For I am divided  
 for love's sake, for the chance of union<sup>5</sup>  
 This is the creation of the world that  
 the pain of ~~disunion~~ division is as nothing<sup>6</sup> and  
 the joy of dissolution all.  
 For these fools of men and their

---

1 Word count = 80 (inc. correction), lines = 11.

2 Semi-colon added later in pub. version.

3 Semi-colon added later in pub. version.

4 Exclamation added later in pub. version.

5 Full stop added later in pub. version.

6 Comma added later in pub. version.



7  
be ever thus that men speak not of  
Thee as One but as None and let  
them speak not of Thee at all since  
Thou art continuous.

None, breathed the light, faint & faery, of  
the Stars, and two. For I am divided  
for love's sake, for the chance of union.

This is the creation of the world that  
the pain of ~~division~~ <sup>division</sup> is as nothing and  
the joy of dissolution all.

For these fools of men and their

woes care not thou at all! They feel  
little; what is, is balanced by weak  
joys:<sup>2</sup> but ye are my chosen ones.  
Obey my prophet! follow out the  
ordeals of my knowledge! seek me  
only! Then the joys of my love will  
redeem ye from all pain. This is  
so: I swear it by the vault of my  
body; by my sacred heart and tongue;  
by all I can give, by all I desire of  
ye all.  
Then the priest fell into a deep trance or

---

1 Word count = 86, lines = 12.

2 Changed to semi-colon later in pub. version.

8  
lives are not Thow at all! They feel  
little; what is, is balanced by weath  
joy s.: but ye are my chosen ones.

Obeay my prophet! follow out the  
ordeals of my knowledge! seek me  
only! Then the joys of my love will  
redeem ye from all pain. This is  
so: I swear it by the vault of my  
body; by my sacred heart and tongue;  
by all I can give, by all I desire of  
ye all.  
Then the priest fell into a deep trance on



swoon & said unto the Queen of Heaven<sup>2</sup>

Write us unto us the ordeals<sup>3</sup> write unto

us the rituals<sup>4</sup> write unto us the law.<sup>5</sup>

But she said<sup>6</sup> the ordeals I write not<sup>7</sup>

the rituals shall be half known and

half concealed : the Law is for all<sup>8</sup>

This that thou writest is the threefold

book of Law<sup>9</sup>

My scribe Ankh-af-na-khonsu<sup>10</sup> the

priest of the princes<sup>11</sup> shall not in one

letter change this book; but lest there

be folly, he shall comment thereupon

by the wisdom of Ra-Hoor-Khu-it.

---

1 Word count = 87, lines = 13.

2 Semi-colon added later in pub. version.

3 Semi-colon added later in pub. version.

4 Semi-colon added later in pub. version.

5 Changed to exclamation later in pub. version.

6 Colon added later in pub. version.

7 Semi-colon added later in pub. version.

8 Full stop added later in pub. version.

9 Full stop added later in pub. version.

10 Comma added later in pub. version.

11 Comma added later in pub. version.

9

Sworn & said unto the Queen of Heaven

Write unto us the ordeals write unto  
as the rituals write unto us the Law.

But she said the ordeals I write not  
The rituals shall be half known and  
half concealed: The Law is for all  
Thus Thord thou writes - is The Threefold  
Book of Law

My scribe Bulch-of-un-khousen the  
priest of the princes shall not in the  
letter change this book; but lest there  
be folly, he shall comment thereupon  
by the wisdom of Ra-hoor-Khuen it.

Also the mantras and spells ; the  
obeah and the wanga ; the work of  
the wand and the work of the  
sword : these he shall learn and teach.  
He must teach ; but he may make severe  
the ordeals.

The word of the Law is Θελημα.  
Who calls us Thelemites will do no  
wrong, if he look but close into the  
word. For there are therein Three  
Grades.<sup>2</sup> the Hermit<sup>3</sup> and the Lover<sup>4</sup> and  
the man of Earth. Do what thou wilt

---

1 Word count = 84, lines = 12.

2 Changed to a comma in pub. version.

3 Comma added later in pub. version.

4 Comma added later in pub. version.

Also the mantras and spells; the  
 oaths and the wangs; the work of  
 the wand and the work of the  
 sword: these he shall learn and teach.  
 He must teach; but he may make severe  
 the ordeals.

The word of the Law is  $\Delta\epsilon\lambda\gamma\mu\alpha$ .  
 Who calls us Thelmites will do no  
 wrong, if he look but close into the  
 word. For there are these Three  
 Grades. the Hermit and the Lover and  
 the man of Earth, &c. what these will

shall be the whole of the Law.  
The word of Sin is Restriction. O man!  
refuse not thy wife, if she will.<sup>2</sup> O  
lover, if thou wilt, depart.<sup>3</sup> There is  
no bond that can unite the divided but  
love: all else is a curse. Accurséd!  
Accurséd! be it to the aeons.<sup>4</sup> Hell<sup>5</sup>  
Let it be that state of manyhood  
bound and loathing. So with thy all<sup>6</sup>  
thou hast no right but to do thy will<sup>7</sup>  
Do that and no other shall say nay.  
For pure will, unassuaged of purpose,

---

1 Word count = 89, lines = 12.

2 Changed to exclamation later in pub. version.

3 Changed to exclamation later in pub. version.

4 Changed to exclamation later in pub. version.

5 Full stop added later in pub. version.

6 Semi-colon added later in pub. version.

7 Full stop added later in pub. version.



11

shall be the whole of the Law.

The word of Sin is Restriction. O man!  
refuse not thy wife if she will. O  
lover, if thou wilt, depart. There is  
no bond that can unite the divided but  
love: all else is a curse. Accursed!  
accursed! be it to the aeons. Hell.  
Let it be that state of many hood  
browed and looking. So with thy all  
thou hast no right but to do thy will  
do that and no other shall say nay.  
For pure will, unassuaged of purpose,

delivered from the lust of result, is  
 every way perfect<sup>2</sup>  
 The Perfect and the Perfect are one  
 Perfect and not two; nay, are none!  
 Nothing is a secret key of this law<sup>3</sup>  
 Sixty-one the Jews call it; I call it  
 eight, eighty, four hundred & eighteen<sup>4</sup>  
 But they have the half: unite by thine  
 art so that all disappear.  
 My prophet is a fool with his one<sup>5</sup> one<sup>6</sup>  
 one ; are not they the Ox and none  
 by the Book.<sup>7</sup>

---

1 Word count = 80, lines = 12.

2 Full stop added later in pub. version.

3 Full stop added later in pub. version.

4 Full stop added later in pub. version.

5 Comma added later in pub. version.

6 Comma added later in pub. version.

7 Changed to question mark later in pub. version.

12

delivered from the best of result, is  
every way perfect-

The Perfect and the Perfect are one  
Perfect and not two; nay, are none!  
Nothing is a secret key of this law  
Licity - one the Jews call it; I call it-  
Eight, eighty, four hundred & eighteen.  
But they have the key: write by thine  
art so that all disappear.

My prophet is a fool with his one one  
one; are not they the Ox and none  
by the Book.

Abrogate are all rituals, all ordeals, all  
words and signs. Ra-Hoor-Khuit hath  
taken his seat in the East at the Equinox  
of the Gods<sup>2</sup> and let Asar be with Isa<sup>3</sup>  
who also are one. But they are not of  
me<sup>4</sup> Let Asar be the adorant, Isa the  
sufferer ; Hoor in his secret name and  
splendour is the Lord initiating.  
There is a word to say about the Hierophantic  
task. Behold! there are three ordeals in  
one, and it may be given in three ways.  
The gross must pass through fire; let the

---

1 Word count = 93, lines = 12.

2 Semi-colon added later in pub. version.

3 Comma added later in pub. version.

4 Full stop added later in pub. version.



Abrogate<sup>and</sup> all rituals, all ordeals, all  
 words and signs. Ra-Hoor-Khull hath  
 taken his seat in the East - at the Equinox  
 of the Gods and let Asa be with Isa  
 who also are one. But they are not of  
 me. Let Asa be the Adorant, Isa the  
 Sufferer; Hoor in his secret name and  
 splendor is the Lord initiating:  
 There is a word to say about the Hierophantic  
 task. Behold! There are three ordeals in  
 one, and it may be given in three ways.  
 The gross must pass through fire; let the



fine be tried in intellect, and the  
 lofty chosen ones in the highest. Thus  
 ye have star & star<sup>2</sup> system & system<sup>3</sup>  
 let not one know well the other.  
 There are four gates to one palace;  
 the floor of that palace is of silver and  
 gold,<sup>4</sup> lapis lazuli & jasper are there,<sup>5</sup> and  
 all rare scents<sup>6</sup> jasmine & rose, and the  
 emblems of death. Let him enter in turn  
 or at once the four gates ; let him stand  
 on the floor of the palace. Will he  
 not sink? Amn. Ho! warrior, if thy  
 servant sink? But there are means

---

1 Word count = 100, lines = 13.

2 Comma added later in pub. version.

3 Semi-colon added later in pub. version.

4 Changed to semi-colon later in pub. version.

5 Changed to semi-colon later in pub. version.

6 Semi-colon added later in pub. version.

fine be tried in intellect, and the  
 lofty those ones in the highest. Thus  
 ye have star system system system  
 let not one know well the other.

There are four gates to one palace;  
 the floor of that palace is of silver and  
 gold, lapis lazuli + jasper are there, and  
 all rare scents jasmine + rose, and the  
 emblems of death. Let him enter in turn  
 or at once the four gates; let him stand  
 on the floor of the palace. Will he  
 not sink? Ah, Ho! warrior, if thy  
 servant sink? But there are means

and means. Be goodly therefore: dress ye  
all in fine apparel<sup>2</sup> eat rich foods and  
drink sweet wines and wines that foam.<sup>3</sup>  
~~but~~ Also, take your fill and will of  
love as ye will, when, where and with  
whom ye will. But always unto me.  
If this be not aright ; if ye confound  
the space-marks, saying :They are one<sup>4</sup>  
or saying, They are many ; if the ritual  
be not ever unto me : then expect  
the direful judgments of Ra Hoor Khuit.  
This shall regenerate the world, the little

---

1 Word count = 92, lines = 12.

2 Semi-colon added later in pub. version.

3 Changed to exclamation later in pub. version.

4 Semi-colon added later in pub. version.

and means. Be goodly therefore; dress ye  
all in fine apparel eat rich foods and  
drink sweet-wines and wines that foam.

~~but~~ Also, take your fill and will of  
love as ye will, when, where and with  
whom ye will. But always unto me.

If this be not aught; if ye confound  
the space-marks, saying: They are one  
or saying They are many; if the ritual  
be not even unto me: then expect  
the direful judgments of Ra Hor Khuit.  
This shall regenerate the world, the little



world my sister, my heart & my tongue,  
 unto whom I send this kiss. Also, o  
 scribe and prophet<sup>2</sup> though thou be of the  
 princes<sup>3</sup> it shall not assuage thee nor  
 absolve thee. But ecstasy be thine and  
 joy of earth : ever To me<sup>4</sup> To me.<sup>5</sup>  
 Change not as much as the style  
 of a letter ; for behold thou<sup>6</sup> o prophet<sup>7</sup>  
 shalt not behold all these mysteries  
 hidden therein.  
 The child of thy bowels, he<sup>8</sup> shall behold  
 them.  
 Expect him not from the East<sup>9</sup> nor from

---

1 Word count = 88, lines = 13.

2 Comma added later in pub. version.

3 Comma added later in pub. version.

4 Exclamation added later in pub. version.

5 Changed to exclamation later in pub. version.

6 Comma added later in pub. version.

7 Comma added later in pub. version.

8 Underline removed later in pub. version.

9 Comma added later in pub. version.



would my sister, my heart & my tongue,  
 unto whom I send this kiss. Also, o  
 scribe and prophet though thou be of the  
 princes it shall not assuage thee nor  
 absolve thee. But rest thy be thine and  
 joy of earth: ever To me To me.

Change not as much as the style  
 of a letter; for behold thou o prophet  
 shalt not behold all these my stories  
 hidden therein.

The child of thy bowels, he shall behold  
 them.

Expect him not from the East nor from

the West,<sup>2</sup> for from no expected house  
cometh that child. Aum! All words are  
sacred and all prophets true ; save only that  
they understand a little ; solve the first  
half of the equation, leave the second  
unattacked. But thou hast all in the  
clear light, and some<sup>3</sup> though not all<sup>4</sup> in the  
dark.

Invoke me under my stars. Love is the  
law, love under will. Nor let the fools  
mistake love ; for there are love and love.  
There is the dove and there is the serpent.  
Choose ye well! He, my prophet, hath

---

1 Word count = 96, lines = 13.

2 Changed to semi-colon later in pub. version.

3 Comma added later in pub. version.

4 Comma added later in pub. version.

the West, for from no expected house  
 cometh that child. Aum! All words are  
 sacred and all prophets true; save only that  
 they understand a little; so we the first  
 half of the equation, leave the second  
 untalked. But Thou hast all in the  
 clear light, and some though not all in the  
 dark.

I woke me under my stars. Love is the  
 law, love under will. Nor let the fools  
 mistake love; for there are love and love.  
 There is the dove and there is the serpent.  
 Choose ye well! He, my prophet, hath

chosen, knowing the law of the fortress<sup>2</sup>  
 and the great mystery of the House of God<sup>3</sup>  
 All these old letters of my Book are  
 aright; but ז<sup>4</sup> is not the Star. This  
 also is secret : my prophet shall reveal  
 it to the wise.  
 I give unimaginable joys on earth : certainty,  
 not faith, while in life, upon death ; peace  
 unutterable, rest, ecstasy; nor do I demand  
 aught in sacrifice.  
 My incense is of resinous woods & gums<sup>5</sup>  
 and there is no blood therein : because of  
 my hair the trees of Eternity.

---

1 Word count = 94, lines = 13.

2 Comma added later in pub. version.

3 Full stop added later in pub. version.

4 The Hebrew letter *tzaddi* has been written very poorly, when it would have made more sense to write out the word: it's a lot quicker as writing Hebrew requires a certain skill, like calligraphy, hence the poor attempt. Hebrew was something the scribe learnt from his old days at the Golden Dawn; he knew all the letters off by heart, so he should have had no problem with this.

5 Semi-colon added later in pub. version.



Chosen, knowing the law of the fortress  
 and the great mystery of the House of God  
 All these old letters of my Book are  
 aught; but ~~G~~ is not the Star. This  
 also is secret: my prophet shall reveal  
 it to the wise.

I give unimaginable joys on earth: certainty,  
 not faith, while in life, after death; peace  
 unutterable, rest, ecstasy: nor do I demand  
 aught in sacrifice.

My increase is of resinous woods & gums  
 and there is no blood therein: because of  
 my hair the trees of Eternity.



My number is 11, as all their numbers

(Lost 1 phrase)<sup>2</sup>

who are of us. ^ My colour is black to the

The shape of my star is —<sup>3</sup>

The Five Pointed Star, with a,  
Circle in the Middle, & the circle is Red<sup>4</sup>

blind, but the blue & gold are seen of the  
seeing. Also I have a secret glory for  
them that love me.

But to love me is better than all things: if  
under the night-stars in the desert thou  
presently burnest mine incense before me<sup>5</sup>  
invoking me with a pure heart<sup>6</sup> and the  
Serpent flame therein, thou shalt come  
a little to lie in my bosom. For one kiss  
wilt thou then be willing to give all<sup>7</sup>

1 Word count = 105 (not inc. addition), lines = 12.

2 'On page 19 I failed to hear a sentence, and (later on) the Scarlet Woman [Rose Crowley], invoking Aiwass, wrote in the missing words. (How? She was not in the room at the time, and heard nothing.)' Crowley, *Equinox of the Gods*, p. 119.

3 This line was omitted, to be replaced with Rose's.

4 This note is in Rose's hand. Should be dark red ink.

5 Comma added later in pub. version.

6 Comma added later in pub. version.

7 Semi-colon added later in pub. version.

My number is 11, as all their numbers

who are of us. <sup>(Lost)</sup> <sup>11th house</sup> My colour is black to the blind, but the blue & gold are seen of the seeing. Also I have a secret glory for them that love me.

But to love me is better than all things: if under the night-stars in the desert - thou presently burnest more intense before me in loving me with a pure heart and the Serpent Flame therein, thou shalt come a little to lie in my bosom. For one kiss will thou then be willing to give all:

but whoso gives one particle of dust  
shall lose all in that hour. Ye shall  
gather goods and store of women and  
spices; ye shall wear rich jewels; ye  
shall exceed the nations of the earth  
in splendour & pride ; but always in the  
love of me, and so shall ye come to  
my joy. I charge you earnestly to come  
before me in a single robe<sup>2</sup> and covered  
with a rich headdress. I love you<sup>3</sup> I yearn to  
you.<sup>4</sup> Pale or purple, veiled or voluptuous<sup>5</sup> I  
who am all pleasure and purple<sup>6</sup>

---

1 Word count = 94, lines = 12.

2 Comma added later in pub. version.

3 Exclamation added later in pub. version.

4 Changed to exclamation later in pub. version.

5 Comma added later in pub. version.

6 Comma added later in pub. version.



but whoso gives one particle of dust  
shall lose all in that hour. Ye shall  
gather goods and store of women and  
spices; ye shall wear rich jewels; ye  
shall exceed the nobles of the earth  
in splendour & pride; but always in the  
love of me, and so shall ye come to  
my joy. I charge you earnestly to come  
before me in a single robe and covered  
with a high headdress. I love you I yearn to  
you. Pale or purple, veiled or unveiled /  
who care all pleasure and purple



and drunkenness of the innermost sense<sup>2</sup>  
 desire you. Put on the wings<sup>3</sup> and arouse  
 the coiled splendour within you : come unto me<sup>4</sup>  
 At all my meetings with you shall the  
 priestess say – and her eyes shall burn  
 with desire as she stands bare and rejoicing  
 in my secret temple – To me! To me!  
                   flame of the  
 calling forth the ^ hearts of all in her  
 love-chant.  
 Sing the rapturous ~~in~~ love-song unto me!  
 Burn to me perfumes! Wear to me jewels!  
 Drink to me, for I love you! I love you!

---

1 Word count = 92, lines = 12.

2 Comma added later in pub. version.

3 Comma added later in pub. version.

4 Exclamation added later in pub. version.

21

and drunkenness of the innermost sense  
desire you. Put on the wings and arouse  
the coiled splendour within you: come unto me  
At all my meetings with you shall the  
priestess say - and her eyes shall burn  
with desire as she stands bare and rejoicing  
in my secret temple - To me! To me!  
calling forth the <sup>flames of the</sup> hearts of all in her  
love - chant.

Sing the rapturous love-song unto me!  
Bring to me perfumes! Wear to me jewels!  
Smile to me, for I love you! I love you!

I<sup>2</sup>

I am the blue-lidded daughter of Sunset; I am  
the naked brilliance of the voluptuous night-  
sky<sup>3</sup>

To me! To me!

The Manifestation of Nuit is at an  
end.

---

1 Word count = 30, lines = 7.

2 The 'I' was probably misplaced to start with. The scribe restarted the line lower down.

3 Full stop added later in pub. version.

I am the blue-bideted daughter of sunset, I am  
the naked brilliance of the whiffwavy night  
sky

To me! To me!

The Manifestation of Night is at an  
End.



- 1 Nu! The Hiding of Hadit.
- 2 Come! all ye,<sup>2</sup> and learn the secret that  
hath not yet been revealed. I<sup>3</sup> Hadit<sup>4</sup> am  
the compliment of Nu<sup>5</sup> my bride. I am not  
extended, and Khabs is the name of my House.<sup>6</sup>
- 3 In the sphere I am everywhere,<sup>7</sup> the centre,<sup>8</sup> as  
She,<sup>9</sup> the circumference,<sup>10</sup> is nowhere found.
- 4 Yet she shall be known & I never.
- 5 Behold! the rituals of the old time are black.<sup>11</sup>  
Let the evil ones be cast away;<sup>12</sup> let the  
good ones be purged by the prophet!<sup>13</sup> Then shall  
this Knowledge go aright.
6. I am the flame that burns in every<sup>14</sup> heart of  
man,<sup>15</sup> and in the core of every star. I am

---

1 Chapter II was written between noon and 1 p.m. on April 9, 1904. Page numbers have been added later in blue pencil. Verse numbers added later in black graphite.

Word count = 114, lines = 14.

2 Comma added in black graphite later. This applies to all additional punctuation.

3 Comma added later in pub. version.

4 Comma added later in pub. version.

5 Comma added later in pub. version.

6 Full stop added.

7 Comma deleted later in pub. version.

8 Comma added.

9 Comma added. Capital s changed to lower s.

10 Comma added (possibly).

11 Full stop added.

12 Semi-colon added.

13 Changed to exclamation mark.

14 As Regardie points out, ‘... due to the speed of transcription the word “every” was mistakenly placed before “heart” instead of before “man.”’ *Eye in the Triangle*, p. 478.

15 Comma added.

1 Nu! the hiding of Hadit.

2 Come! all ye, and learn the secret. That  
truth not yet been revealed. / Hadit am  
the complement of Nu my bride. / am not  
extended, and Khabs is the name of my house.

3 In the sphere I am everywhere, the centre, as  
she, the circumference, is nowhere found.

4 Yet she shall be known & never.

5 Behold! the rituals of the old (rue are black.  
let the evil ones be cast away; let the  
good ones be purged by the prophet! Then shall  
this knowledge go a-wrinkle.

6 I am the flame that burns in every heart of  
man, and in the core of every star. I am

Life,<sup>2</sup> and the giver of life ;<sup>3</sup> yet therefore is  
the knowledge of me the knowledge of death.<sup>4</sup>

7. I am the Magician and the Exorcist.<sup>5</sup> I am the  
axle of the wheel,<sup>6</sup> the cube in the circle.<sup>7</sup>  
“Come unto me”<sup>8</sup> is a foolish word;<sup>9</sup> for it is I that  
go<sup>10</sup>

8 Who worshipped Heru-pa-kraath have  
worshipped me ;<sup>11</sup> ill, for I am the worshipper.

9 Remember all ye that existence is pure joy ;<sup>12</sup>  
that all the sorrows are but as shadows;<sup>13</sup> they  
pass & are done ;<sup>14</sup> but there is that which  
remains.<sup>15</sup>

10. O prophet! thou hast ill will to learn this  
writing.

11. I see thee hate the hand & the pen;<sup>16</sup> but I am

---

1 Word count = 114, lines = 14.

2 Comma added (possibly).

3 Colon added. Changed to comma later in pub. version. Also l changed to L.

4 Full stop added.

5 Full stop added.

6 Comma added.

7 Full stop added.

8 Quotation marks added.

9 Semi-colon added. Changed to colon later in pub. version.

10 Full stop added later in pub. version.

11 This semi-colon seems to be misplaced.

12 Semi-colon added.

13 Semi-colon added.

14 Semi-colon added.

15 Full stop added.

16 Semi-colon added.



2

Life, and the giver of life; yet therefore is  
the knowledge of me the knowledge of death.

7. I am the Magician and the Exorcist. I am the  
axle of the wheel, and the cube in the circle.

"Come unto me" is a foolish word; for it is I that  
go.

8. Who worshipped Heru-pu-kraath have  
worshipped me; ill, for I am the worshipper.

9. Remember all ye that existence is pure joy;  
that all the sorrows are but as shadows; they  
pass & are done; but There is that which  
remains.

10. O prophet! thou hast ill will to learn this  
writing.

11. I see thee hate the hand & the pen; but I am



stronger.

12 Because of me in Thee which thou knewest not.<sup>2</sup>

13. for why? Because thou wast the knower,  
and me.

14. Now let there be a veiling of this shrine : now  
let thee light devour men and eat them  
up with blindness.<sup>3</sup>

15. For I am perfect, being Not;<sup>4</sup> and my number  
is nine by the fools; but with the just I am  
eight,<sup>5</sup> and one in eight : Which is vital, for  
I am none indeed.<sup>6</sup> The Empress and the King  
are not of me;<sup>7</sup> for there is a further secret.<sup>8</sup>

16 I am The Empress & the Hierophant. Thus  
eleven,<sup>9</sup> as my bride is eleven.

---

1 Word count = 104, lines = 14.

2 Full stop added.

3 Changed to exclamation later in pub. version.

4 Semi-colon added.

5 Comma added.

6 Full stop added.

7 Semi-colon added.

8 Full stop added.

9 Comma added.

Story a.

3

12. Because of me in Thee which thou knewest by.
13. for why? Because there was The knower,  
and me.
14. Now let there be a veiling of this Shrine: now  
let Thee light devour men and eat them  
up with blindness.
15. For I am perfect, being Not; and my number  
is nine by the fowls; but with the just I am  
Eight, and so in Eight: Which is vital, for  
I am none indeed. The Empress and the King  
are not of me: for there is a further secret.
16. I am The Empress & the Heartphant. Thus  
eleven as my bride is eleven.

17. Hear me, ye people of sighing!<sup>2</sup>  
The sorrows of pain and regret  
Are left to the dead & the dying,<sup>3</sup>  
The folk that not know me as yet.
- 18 These are dead, these fellows ; they feel not. We  
are not for the poor and the sad : the lords of the  
Earth are our kinsfolk.
- 19 Is a God to live in a dog? No! but the  
highest are of us. They shall rejoice, our chosen:  
who sorroweth is not of us.
- 20 Beauty and strength, leaping laughter and  
delicious languor, force and fire, are of us.

---

1 Word count = 95, lines = 12.

2 Exclamation added.

3 Comma added.

17. Hear me, ye people of syhing!

The sorrows of pain and regret  
Are left to the dead and the dying,  
The folk that not know me as yet.

18 These are dead, these fellows; they feel not: we  
are not for the poor and sad: the lords of the  
earth are our kinsfolk.

19 Is a God to live in a dog? No! but the  
highest are of us. They shall rejoice, one chosen:  
who sorroweth is not of us.

20 Beauty and strength, deeping laughter and  
delicious laynor, free and fire, are of us.



21 We have nothing with the outcast and the unfit:  
 let them die in their misery. For they feel  
 not. Compassion is the vice of kings: stamp  
 down the wretched & the weak : this is the  
 law of the strong : this is our law and the  
 joy of the world. Think not, o king, upon that  
 lie : That Thou Must Die : verily thou shalt  
 not die, but live!<sup>2</sup> Now let it be understood:  
 If the body of the King dissolve, he shall remain  
 in pure ecstasy for ever<sup>3</sup> Nuit<sup>4</sup> Hadit<sup>5</sup> Ra-Hoor-  
 Khuit.<sup>6</sup> The Sun, Strength & Sight, Light<sup>7</sup> these  
 are for the servants of the Star & the Snake<sup>8</sup>

---

1 Word count = 112, lines = 12.

2 Changed to full stop later in pub. version.

3 Full stop added later in pub. version.

4 Exclamation added later in pub. version.

5 Exclamation added later in pub. version.

6 Changed to exclamation later in pub. version.

7 Semi-colon added later in pub. version.

8 Full stop added later in pub. version.

21 We have nothing with the outcast and the unfit:  
 Let them die in their misery: For they feel  
 not. Compassion is the vice of kings: stamp  
 down the wretched & the weak: this is the  
 law of the strong: this is our law and the  
 joy of the world. Think not, O King, upon that  
 lie: That Thou Must Die: verily thou shalt  
 not die, but live! Now let it be understood:  
 If the body of the King dissolve, he shall remain  
 "Predecessor" for ever Nait Hedit Ra-Hoor-  
 K. hant. The Sun, Strength & Light, light these  
 are for the servants of the Star & the Snake

22 I am the Snake that giveth Knowledge & Delight  
and bright glory, and stir the hearts of men  
with drunkenness. To worship me take wine  
and strange drugs whereof I will tell my  
prophet,<sup>2</sup> & be drunk thereof! They shall not  
harm ye at all. It is a lie, this folly  
against self. The exposure of innocence  
is a lie. Be strong, o man,<sup>3</sup> lust, enjoy  
all things of sense and rapture : fear not  
that any God shall deny thee for this.

23 I am alone : there is no God where I am.

24 Behold! these be grave mysteries ; for there  
are also of my friends who be hermits. Now

---

1 Word count = 111, lines = 13.

2 Comma added.

3 Changed to exclamation later in pub. version.



22 I am the Snake that I with knowledge delight  
and bright glory, and stir the hearts of men  
with drunkenness. To worship we take wine  
and strange things whereof I will tell my  
people, & be drunk thereof! They shall not  
harm ye at all. It is a lie, this folly  
against self. The exposure of innocence  
is a lie. Be strong, man, lust, enjoy  
all things of sense and repture: fear not  
that any God shall deny thee for this.

23 I am alone: there is no God where I am.

24 Behold! these be grave mysteries; for there  
are also of my friends who be hermits. Now



think not to find them in the forest or on the  
mountain;<sup>2</sup> but in beds of purple, caressed by  
magnificent beasts of women with large limbs,<sup>3</sup>  
and fire and light in their eyes,<sup>4</sup> and masses  
of flaming hair about them ; there shall ye  
find them. Ye shall see them at rule, at  
Victorious<sup>5</sup> armies, at all the joy ; and there  
shall be in them a joy a million times  
greater than this. Beware lest any  
force another, King against King!<sup>6</sup> Love one  
another with burning hearts; on the low men  
trample in the fierce lust of your pride<sup>7</sup>

---

1 Word count = 100, lines = 12.

2 Semi-colon added.

3 Comma added.

4 Comma added.

5 May be capital V in MS, but appears as lower v in pub. version.

6 Changed to exclamation.

7 Comma added later in pub. version.

7.  
Think not to find them in the forest or on the  
mountain; but in beds of purple, caressed by  
magnificent beasts of women with large limbs,  
and fire and light in their eyes, and masses  
of flaming hair about them; there shall ye  
find them. Ye shall see them at rule, at  
victorious annies, at all the joy; and there  
shall be to them a joy a million times  
greater than this. Beware lest any  
force another, King against King! Love one  
another with burning hearts; on the low men  
trample in the fierce lust of your pride

in the day of your wrath.

25. Ye are against the people, O my chosen!

26. I am the secret Serpent coiled about to  
spring : in my coiling there is joy. If I  
lift up my head, I and my Nuit are one.<sup>2</sup>  
If I droop down mine head,<sup>3</sup> and shoot  
forth venom, then is rapture of the earth,  
and I and the earth are one.

27. There is great danger in me ; for who doth  
not understand these runes shall make  
a great miss. He shall fall down into  
the pit called Because, and there he shall

---

1 Word count = 97, lines = 12.

2 Full stop added.

3 Comma added.

in the day of your wrath.

25. Ye are against the people, O my chosen!

26. I am the secret Serpent coiled about to  
spring: in my coiling there is joy. If I  
lift up my head, I and my Nait are one.  
If I droop down mine head, and shoot  
forth venom, there is rapture of the earth,  
and I and the earth are one.

27. There is great danger in me; for who doth  
not understand these runes shall make  
a great mess. He shall fall down into  
the pit called Because, and there he shall



perish with the dogs of Reason.

28 Now a curse upon Because and his kin!

29 May Because be accurséd for ever!

30 If Will stops and cries Why, invoking  
Because, then Will stops & does nought.<sup>2</sup>

31 If Power asks why, then is Power weakness.

32 Also reason is a lie ;<sup>3</sup> for there is a  
factor infinite & unknown;<sup>4</sup> & all their  
words are skew-wise.

33 Enough of Because ! Be he damned for a dog!

34. But ye, o my people, rise up & awake!

35. let the rituals be rightly performed with  
joy & beauty!<sup>5</sup>

---

1 Word count = 90, lines = 13.

2 Full stop added.

3 Semi-colon added.

4 Semi-colon added.

5 Exclamation added.

perish with the dogs of Reason.

9

- 28 Now a curse upon Because and his kin!
- 29 May Because be accursed for ever!
- 30 If Will stops and cries Why, invoking  
Because, then Will stops & does nothing.
- 31 If Power asks why, then is Power weakness.
- 32 Also reason is a lie; for there is a  
factor in finite unhappiness; & all their  
words are skew-wise.
- 33 Enough of Because! Be he damned for a day!
34. But ye, O my people, rise up & awake!
35. Let the rituals be rightly performed with  
joy & beauty!

36 There are rituals of the elements and feasts  
of the times.

37 A feast for the first night of the Prophet  
and his Bride!

38 A feast for the three days of the writing of  
the Book of the Law.<sup>2</sup>

39 A feast for Tahuti and the child of the  
Prophet—secret, O Prophet!

40 A feast for the Supreme Ritual and a  
feast for the Equinox of the Gods.<sup>3</sup>

41 A feast for fire and a feast for water; a  
feast for life and a greater feast for death.<sup>4</sup>

---

1 Word count = 85, lines = 12.

2 Full stop added.

3 Full stop added.

4 Full stop added. Changed later to exclamation.

- 36 There are rituals of the elements and feasts  
of the times.
- 37 A feast for the first night of the Prophet  
and his Bride!
- 38 A feast for the three days of the writing of  
the Book of the Law.
- 39 A feast for Tahuti and the child of the  
Prophet - Secret, O Prophet!
- 40 A feast for the Supreme Ritual, and a  
feast for the Equinox of the Gods.
- 41 A feast for fire and a feast for water; a  
feast for life and a greater feast for death.



42 A feast every day in your hearts in the  
joy of my rapture.<sup>2</sup>

43 A feast every night unto Nuit and the  
pleasure of uttermost delight.<sup>3</sup>

44 Aye! feast! rejoice! there is no dread  
hereafter. There is the dissolution, and  
eternal ecstasy in the kisses of Nu.

45 There is death for the dogs.

46 Dost thou fail? Art thou sorry? Is fear  
in thine heart?

47 Where I am these are not.

---

1 Word count = 68, lines = 11.

2 Changed to exclamation later in pub. version.

3 Changed to exclamation later in pub. version.

- 42 A feast every day in your hearts in the  
joy of my rapture.
- 43 A feast every night unto Wust, and the  
pleasure of uttermost delight.
- 44 Aye! feast! rejoice! (there is no dread  
hereafter. There is the dissolution, and  
eternal ecstasy in the kisses of Wu.
- 45 There is death for the dregs.
- 46 Dost Thou fail? Art Thou sorry? Is fear  
in Thine heart?
- 47 Where I am these are not.

- 48 Pity not the fallen! I never knew them.  
I am not for them. I console not : I hate  
the consoled & and the consoler.
- 49 I am unique & conqueror. I am not of the  
Slaves<sup>2</sup> that perish. Be they damned &  
dead ! Amen. [This is of the 4 : there is  
a fifth who is invisible & therein am I  
as a babe in an egg.]<sup>3</sup>
- 50 Blue am I and gold in the light of my  
bride : but the red gleam is in my eyes<sup>4</sup>  
& my spangles are purple & green.
- 51 Purple beyond purple: it is the light higher

---

1 Word count = 102, lines = 11.

2 Appears as small s in pub. version.

3 Changed to round brackets in pub. version.

4 Semi-colon added later in pub. version.

- 48 Pity not the fallen! I never knew them.  
I am not for them. I console not: I hate  
the unsoled & the unsole.
- 49 I am unye & conynerov. I am not of the  
Slaves that perish. Be they damned &  
dead! Amen. [This is of the 4: there is  
a fifth who is invible & therein am I  
as a babe in an egg.]
- 50 Blue am I and gold in the light of my  
bible: but the red gleam is in my eyes  
& my spangles are purple & green.
51. Purple beyond purple: it is the light by the



than eyesight.

52 There is a veil : that veil is black. It is  
the veil of the modest woman; it is the veil  
of sorrow, & the pall of death : this is none  
of me. Tear down that lying spectre of  
the centuries : veil not your vices in  
virtuous words : these vices are my service;  
ye do well, & I will reward you here and  
hereafter.

53 Fear no, o prophet, when these words are  
said, thou shalt not be sorry. Thou art  
emphatically my chosen ; and blessed are

---

1 Word count = 91, lines = 12.

than eyesight.

52 There is a veil: that veil is black. It is the veil of the modest woman; it is the veil of sorrow, & the pall of death: this is none of me. Tear down that lying spectre of the centuries: veil not your vices in virtuous words: these vices are my service; ye do well, & I will reward you here and hereafter.

53 Fear not, o prophet, when these words are said, thou shalt not be sorry. Thou art unphubtically my chosen; and blessed are

the eyes thou shalt look upon with  
gladness. But I will hide thee in a  
mask of sorrow : they that see thee shalt  
fear thou art fallen : but I lift thee up.

54 Nor shall they who cry aloud their folly  
that thou meanest nought avail ; thou  
shall reveal it : thou availest : they are  
the slaves of because : They are not of  
me. The stops as thou wilt ;<sup>2</sup> the letters<sup>3</sup>  
change them not in style or value!<sup>4</sup>

55 Thou shalt obtain the order & value of  
the English Alphabet ; thou shalt find

---

1 Word count = 98, lines = 12.

2 Semi-colon added (in violet pencil).

3 Question mark added later in pub. version.

4 Changed to exclamation mark (in violet pencil).

the eyes that thou shalt look upon with  
gladness. But I will hide thee in a  
mask of sorrow: they that see thee shall  
fear thou art fallen: but I lift thee up.

54 Nor shall they who cry aloud their folly  
that thou meanest nought avail; thou  
shalt reveal it: thou avilest: they are  
the slaves of because: they are not of  
me. The stops as thou wilt; the letters  
change them not in style or value!

55 Thou shalt obtain the order & value of  
the English Alphabet; thou shalt find



new symbols to attribute them unto.

56 Begone! ye mockers ; even though ye laugh  
in my honour ye shall laugh not long ; then  
when ye are sad know that I have  
forsaken you.

57. He that is righteous shall be righteous still;<sup>2</sup>  
he that is filthy shall be filthy still.

58 Yea! deem not of change : ye shall be as ye  
are,<sup>3</sup> & not other. Therefore the kings of  
the earth shall be Kings for ever : the slaves  
shall serve. There is none that shall  
be cast down or lifted up : all is ever

---

1 Word count = 96, lines = 12.

2 Semi-colon added (in violet pencil).

3 Comma added (in violet pencil).

new symbols to attribute them unto.

- 56 Begone! ye mockers; even though ye laugh  
in my honour ye shall laugh not-long: then  
when ye are sad know that I have  
forsaken you.
- 57 He that is righteous shall be righteous still;  
he that is filthy shall be filthy still.
- 58 Yeat! deem not of change: ye shall be as ye  
are, & not other. Therefore the King of  
the north shall be King for ever: the king  
shall serve. There is one that shall  
be cast down & lifted up: all is war

as it was. Yet there are masked ones my  
servants : it may be that yonder beggar is  
a King. A King may choose his garment as  
he will : there is no certain test : but a  
beggar cannot hide his poverty.

59 Beware therefore! Love all, lest perchance is a  
King concealed! Say you so? Fool! If he  
be a King, thou canst not hurt him.

60 Therefore strike hard & low,<sup>2</sup> and to hell  
with them, master!

61 There is a light before thine eyes,<sup>3</sup> o prophet,<sup>4</sup>  
a light undesired, most desirable.

---

1 Word count = 92, lines = 12.

2 Comma added (in violet pencil).

3 Comma added (in violet pencil).

4 Comma added (in violet pencil).

as it was. Yet there are masked men, my  
 servants: it may be that your beggar is  
 a King. A King may choose his garment as  
 he will: there is no certain test: but a  
 beggar cannot hide his poverty.

59 Beware therefore! Love all, lest perdition is a  
 King unveiled! Say you so? Fool! If he  
 be a King, thou canst not trust him.

60 Therefore strike hard & blow, and to hell  
 with them, master!

61 There is a light before thine eyes, prophet,  
 a light undesired, most desirable.



- 62 I am uplifted in thine heart;<sup>2</sup> and the kisses  
of the stars rain hard upon thy body.
- 63 Thou art exhaust in the voluptuous fullness  
of the inspiration : the expiration is sweeter  
than death, more rapid and laughterful than  
a caress of Hell's own worm.
- 64 Oh! thou art overcome : we are upon thee;<sup>3</sup>  
our delight is all over thee: hail! hail!  
prophet of Nu!<sup>4</sup> prophet of Hadit!<sup>5</sup> prophet of  
Ra-Hoor-Khu! Now rejoice! now come in  
our splendour & rapture!<sup>6</sup> Come in our passionate  
peace, & write sweet words for the Kings!<sup>7</sup>

---

1 Word count = 92, lines = 12.

2 Semi-colon added (in violet pencil).

3 Semi-colon added (in violet pencil).

4 Exclamation added (in violet pencil).

5 Exclamation added (in violet pencil).

6 Exclamation added (in violet pencil).

7 Exclamation added (in violet pencil). Changed to full stop in pub. version.

- 62 I am uplifted in thine heart; and the hoses  
of the stars rain hard upon thy body.
- 63 Thou art Exhaust in the voluptuous fullness  
of the aspiration: the aspiration is sweeter  
than death, more rapid and lengthful than  
a caress of Hell's own worm.
- 64 GL! Thou art overcome: we are upon thee;  
our delight is all over thee: hail! hail!  
prophet of Nu! prophet of Had! prophet of  
Ra - Hor-Khu! Now rejoice! now come in  
our splendour & rapture! Come in our passionate  
peace, & write sweet words for the King!

65 I am the Master : thou are the Holy Chosen One.<sup>2</sup>

66 Write, & find mastery in writing! Work, &  
be our bed in working!<sup>3</sup> Thrill with the  
joy of life & death!<sup>4</sup> Ah! thy death shall  
be lovely : whoso seeth it shall be glad. Thy  
death shall be the seal of the promise of  
our agelong<sup>5</sup> love. Come! lift up thine heart  
& rejoice! We are one ; we are none.<sup>6</sup>

67 Hold! Hold! Bear up in thy rapture ;<sup>7</sup>  
fall not in swoon of the excellent kisses!<sup>8</sup>

68 Harder! Hold up thy self! Lift thine head!<sup>9</sup>

---

1 Word count = 96, lines = 11.

2 Full stop added.

3 Changed to exclamation (in violet pencil).

4 Changed to exclamation (in violet pencil).

5 Published as two words.

6 Full stop added.

7 Semi-colon added.

8 Exclamation added.

9 Exclamation added.



- 65 I am the Master: Now add the Holy Chosen One.
- 66 Write, & find ecstasy in writing! Work, & be one bed in working! Thrill with the joy of life & death! Ah! My death shall be lovely: whose sees it shall be glad. My death shall be the seal of the promise of an eternal love. Come! lift up thine heart & rejoice! We are one; we are none.
- 67 Hold! Hold! Bear up in thy repulse; fall not in swoon of the excellent promises!
- 68 Harden! Hold up thyself! Lift thine head!



breathe not so deep – die!

69 Ah! Ah! What do I feel? is the word  
exhausted?

70 There is help & hope in other spells. Wisdom  
says : be strong! Then canst thou bear more  
joy. Be not animal; refine thy rapture!  
If thou drink, drink by the eight and eighty  
rules of art : if thou love, exceed by  
delicacy ;<sup>2</sup> and if thou do aught joyous, let  
there be subtlety therein!<sup>3</sup>

71 But exceed! exceed!

72 Strive ever to more! and if thou art truly

---

1 Word count = 83, lines = 12.

2 Semi-colon added.

3 Changed to exclamation (in pencil).

be not so deep - die!

69 Ah! Ah! What dost feel? /s/he would  
Exhausted?

70 There is help & hope in other spells. Wisdom  
says: be strong! Then canst thou bear more  
joy. Be not animal; refine thy rapture!  
If thou drink, drink by the right and misty  
rules of art: if thou love, exceed by  
delicacy; and if thou do any let joyous, let  
there be subtlety therein!

71 But exceed! exceed!

72 Strive ever to more! and if thou art truly

mine – and doubt it not, an if thou art  
ever joyous! – death is the crown of all.

73 Ah! Ah! Death! Death! thou shalt long  
for death. Death is forbidden, o man, unto thee.

74 The length of thy longing shall be the strength  
of its glory. He that lives long & desires  
death much is ever the King among the Kings.

75 Aye! listen to the numbers & the words:<sup>2</sup>

76 4 6 3 8 A B K 2 4 A L G M O R 3 Y  
X 24 89 R P S T O V A L.<sup>3</sup> What  
meaneth this, o prophet? Thou knowest  
not, nor shalt thou know ever. There  
cometh one to follow thee: he shall

---

1 Word count = 116, lines = 13.

2 Colon added.

3 Full stop added.

me - and doubt it not, or if thou art  
ever joyous! - death is the crown of all.

73 Ah ihh! Death! Death! Thou shalt long for  
death. Death is forbidden, O man, unto thee.

74 The length of thy longing shall be the strength  
of its glory. He that lives long & desires  
death much is even the King among the Kings.

75 Aye! listen to the numbers & the words:

76 4638 A B K 2 4 A L G M O R 3 Y  
x 24 Jg R P S T O V A L. What

meaneth this, O prophet? Thou knowest  
not, nor shalt thou know ever. There  
cometh one to follow thee: he shall



expound it. But remember, o chosen  
one, to be me; to follow the love of  
Nu in the star-lit heaven ; to look forth  
upon men, to tell them this glad word.

77 O be thou proud and mighty among men!

78 Light up thyself!<sup>2</sup> for there is none like unto  
thee among men or among Gods! Lift up  
thyself, o my prophet, thy stature shall  
surpass the stars. They shall worship thy  
name, foursquare, mystic, wonderful, the  
number of the man; and the name of

---

1 Word count = 83, lines = 11.

2 Exclamation added.

expound it. But remember, O chosen  
 one, to be me; to follow the love of  
 Him in the star-bright heaven; to look forth  
 upon men, to tell them this & that word.

77 O be thou proud and mighty among men!

78 Lift up thyself! for there is none like unto  
 thee among men or among Gods! Lift up  
 thyself, O my prophet, thy statue shall  
 surpass the stars. They shall worship thy  
 name, foursquare, mystic, wonderful, the  
 number of the man: and the name of

thy house 418.

79. The end of the hiding of Hadit ;<sup>2</sup> and  
blessing & worship to the prophet of  
the lovely Star.

---

1 Word count = 22, lines = 4.

2 Semi-colon added.

My house 418.

79. The end of the history of Hadith; and  
blessing & worship to the prophet of  
the lovely Star.





Leave stain  
on paper – not  
in block [black?]<sup>2</sup>

- 1 Abrahadabra!<sup>3</sup> the reward of Ra Hoor Khut.
- 2 There is division hither homeward ; there is a  
word not known. Spelling is defunct ;<sup>4</sup> all is not  
aught.<sup>5</sup> Beware! Hold! Raise the spell of  
Ra-Hoor-Khuit.
- 3 Now let it be first understood that I am  
a god of War and of Vengeance. I shall  
deal hardly with them.
- 4 Choose ye an island!
- 5 Fortify it!
- 6 Dung it about with enginery of war!<sup>6</sup>
- 7 I will give you a war-engine.
- 8 With it ye shall smite the peoples and

---

1 Chapter III was written between noon and 1 p.m. on April 10, 1904. Evidence of fresh ink; thick dark lines as if the scribe is refreshed and now ready to take dictation with a full pen of ink. Page and verse numbers are in black graphite pencil.

Word count = 83, lines = 13 (ignoring additional words/lines).

2 This refers to the stain visible on the page which presents interesting problems. See detail in Appendix. Note that the stain does not interfere with the text; there is no smearing, blurring or running which would suggest the stain was already there—before the writing began. This then raises the question why use a spoilt sheet? Surely the scribe would have noticed the sheet was ruined and selected another, pristine sheet? And we cannot put this down to time: yes, he was in a hurry to take down the words, but not at the expense of the possibility of some of the words being illegible through a stain. We can only conclude he did not notice the stain was there because at the time he was in a trance, the best condition for clairsaudience. This sheet alone proves the scribe was writing from dictation, whether the words he was hearing were internal or external. See also Intro and the info about this in *Magick, Liber ABA* (p. 744) where the editor says the stain is brownish, and AC has written 'block' not 'black.' That well may be the case as he had direct access to the MS. His explanation is that AC is probably referring to the 'printing blocks used for facsimile reproduction.' If that's the case, does he mean AC was using a facsimile of the MS, and not the original? Or was it caused by the block taking a print from the original and in the process staining the sheet? This needs some further investigation, as in where and when this happened, if it was not caused at the paper-making plant.

3 Exclamation added (in black graphite pencil, as the rest of the additional marks.)

4 Semi-colon added.

5 Full stop added.

6 Changed to exclamation.

leave stain  
on paper not  
in book

- 1 Ahathadabra! The reward of Ra Hoor Khut.
- 2 There is division hither homeward; there is a word not known. Spelling is defunct; all is not aught. Beware! Hold! Raise the spell of Ra - Hoor - Khut.
- 3 Now let it be just understood that I am a god of War and of Vengeance. I shall deal hardly with them.
- 4 Choose ye an stand!
- 5 Fortify it!
- 6 Buy it about with any thing of war!
- 7 I will give you a war-engine.
- 8 With it ye shall smite the peoples and

none shall stand before you.

9 Lurk! Withdraw! Upon them! This  
is the Law of the Battle of Conquest: thus  
shall my worship be about my secret house.<sup>2</sup>

10 Get the stélé of revealing itself; set it  
in thy secret temple – and that temple  
is already aright disposed – & it shall be your  
Kiblah for ever. It shall not fade, but  
miraculously colour shall come back to it  
day after day. Close it in locked glass for a  
proof to the world.

11 This shall be your only proof. I forbid argument.  
Conquer! That is enough. I will make easy

---

1 Word count = 97, lines = 13.

2 Full stop added.



2

none shall stand before you.

9 Lurk! Withdraw! Upon them! This is the Law of the Battle of conquest: thus shall my worship be about my secret house.

10 Set the stile of revealing itself; set it in my secret temple - and that temple is already aught disposed - & it shall be your Kiblah for ever. It shall not fade, but miraculous colour shall come back to it - day after day. Close it in locked glass for a proof to the world.

11 This shall be your only proof. I forbid argument. Conquer! That is enough. I will make easy



to you the abstruction<sup>2</sup> from the ill-ordered  
house in The<sup>3</sup> Victorious City. Thou shalt  
thyself carry it with worship, o prophet,  
though thou likest it not. Thou shalt have  
danger & trouble . Ra-Hoor-Khu is with  
thee. Worship with fire & blood ; worship  
me with swords & spears. Let the woman  
be girt with a sword before me : let blood  
flow to my name. Trample down the Heathen; be  
upon them, o warrior, I will give you of their  
flesh to eat!<sup>4</sup>

12 Sacrifice cattle, little and big : after a child.

---

1 Word count = 93, lines = 12.

2 Underlining in heavy black ink. Not in pub. version.

3 Changed to lower case t.

4 Exclamation added.

to you the abstruction from the ill-orded  
house in The Victorious City. Thou shalt  
thyself convey it with worship, o prophet;  
though I have hated it not. Thou shalt have  
danger & trouble. Re-hoor-ke-hu is with  
thee. Worship me with fire & blood; worship  
me with swords & with spears. Let the woman  
be quit with a sword before me: let blood  
flow to my name. Triple down the heathen; be  
upon them, o warrior, I will give you of their  
flesh to eat!

12 Sacrifice cattle, little and big: after a child.

13 But not now.

14 Ye shall see that hour, o blesséd Beast, and  
thou the Secret Concubine of his desire!

15 Ye shall be sad thereof.

16 Deem not too eagerly to catch the promises;<sup>2</sup> fear  
not to undergo the curses. Ye,<sup>3</sup> even ye,<sup>4</sup> know not  
this meaning all.<sup>5</sup>

17 Fear not at all ; fear neither men, nor Fates,<sup>6</sup>  
nor gods, nor anything. Money fear not, nor  
laughter of the folk folly, nor any other power  
in heaven or upon the earth or under the  
earth. Nu is your refuge as Hadit is your

---

1 Word count = 91, lines = 12.

2 Semi-colon added.

3 Comma added.

4 Comma added.

5 Poor phrasing, for it would make more sense to be: 'Know not all this meaning.'

6 Comma added.

13 But not now.

14 Ye shall see that hour, o blessed Beast, and  
 Thron the Scarlet Concubine of his desire!

15 Ye shall be sad thereof.

16 Seem not too eagerly to catch the promises; fear  
 not to undergo the curses. Ye, even ye, have not  
 this meaning all.

17 Fear not at all; fear neither men, nor Fates,  
 nor gods, nor anything. None fear not, nor  
 laughter of the p<sup>o</sup>ch folly, nor any other power  
 in heaven or upon the earth or under the  
 earth. Nu is your refuge as Hadit your



light;<sup>2</sup> and I am the strength,<sup>3</sup> force,<sup>4</sup> vigour of  
your arms.

18 Mercy let be off : damn them who pity.  
Kill and torture ; spare not ; be upon them.

19 That stélé they shall call Abomination  
of Desolation ;<sup>5</sup> count well its name,<sup>6</sup> & it shall  
be to you as 718.

20 Why? Because of the fall of Because, that  
he is not there again.

21 Set up my image in the East : thou shalt buy  
thee an image which I will show thee, especial,  
not unlike the one thou knowest. And it shall  
be suddenly easy for thee to do this.

---

1 Word count = 100, lines = 12.

2 Semi-colon added.

3 Comma added.

4 Comma added.

5 Semi-colon added.

6 Comma added (possibly).

light; and I am the strength, the power, the life of  
your arms.

- 18 Mercy let be off: damn them who pity.  
Kill and torture; spare not; be upon them.
- 19 That still they shall call the Abomination  
of Desolation; count well its name, & it shall  
be to you as 7/8.
- 20 Why? Because of the fall of Because, that  
be is not there again.
- 21 Set up my image in the East: thou shalt buy  
thine an image which I will show thee, especially,  
not unlike the one thou knowest. And it shall  
be suddenly easy for thee to do this.

- 22 The other images group around me to support  
me: let all be worshipped, for they shall  
cluster to exalt me. I am the visible object  
of worship ; the others are secret; for the Beast  
& his Bride are they : and for the winners of  
the Ordeal x . What is this? Thou shalt know.
- 23 For perfume mix meal & honey & thick leavings  
of red wine : then oil of Abramelin and  
olive oil , and afterword soften & smooth  
down with rich fresh blood!<sup>2</sup>
- 24 The best blood is of the moon, monthly : then  
the fresh blood of a child, or dropping from the

---

1 Word count = 107, lines = 12.

2 Exclamation added.

22. The other images group around me to support me: let all be worshipped, for they shall cluster to exalt me. I am the visible object of worship; the others are secret; for the Beast & his Bride are they: and for the winners of the Ordeal x. What is this? Thou shalt know.
23. For perfume mix meal & honey & thick leavings of red wine: then oil of Abramelin and olive oil, and afterward soften & smooth down with rich fresh blood!
24. The best blood is of the moon, monthly: then the fresh blood of a child, or dropping from the



host of heaven: then of enemies ; then  
of the priest or of the worshippers : last of  
some beast , no matter what.

- 25 This burn : of this makes cakes & eat unto  
me. This hath also another use; let it be  
laid before me,<sup>2</sup> and kept thick with perfumes  
of your orison : it shall become full of beetles  
as it were and creeping things sacred unto me.
- 26 These slay, naming your enemies & they shall  
fall before you.
- 27 Also these shall breed lust & power of lust in  
you at the eating thereof.
- 28 Also ye shall be strong in war.

---

1 Word count = 103, lines = 13.

2 Comma added (possibly).

7

host of heaven: then of enemies; then  
of the priest of the worshippers: last of  
some beast, no matter what.

25 This horn: of this make cakes & eat unto  
me. This hath also another use; let it be  
laid before me, and kept thick with perfumes  
of your odor: it shall become full of beetles  
as it were and creeping things sacred unto me.

26 These slay, naming your enemies & they shall  
fall before you.

27 Also these shall breed lust & power of lust in  
you at the eating thereof.

28 Also ye shall be strong in war.

- 29 Moreover, be they long left, it is better; for  
they swell with my force. All before me.
- 30 My altar is of open brass work : burn thereon  
in silver or gold.<sup>2</sup>
- 31 There cometh a man from the West who  
shall pour his gold upon thee.
- 32 From gold forge steel.<sup>3</sup>
- 33 Be ready to fly or to smite.<sup>4</sup>
- 34 But your holy place shall be untouched  
throughout the centuries : though with fire and  
sword it be burnt down & shattered, yet  
an invisible house there standeth and  
shall stand until the fall of the Great

---

1 Word count = 93, lines = 13.

2 Changed to exclamation in pub. version.

3 Not colon; upper dot is dirt speck. Changed to exclamation in pub. version.

4 Changed to exclamation in pub. version.

29 Moreover, be they long kept, it is better; for  
they swell with my force. All before me.

30 My altar is of open brass work: burn thereon  
in silver or gold.

31 There cometh a rich man from the West who  
shall pour his gold upon thee.

32 From gold forge steel.

33 Be ready to fly or to smile.

34 But your holy place shall be untouched  
throughout the centuries: Though with fire and  
Sword it be burnt down & shattered, yet  
an inviolable house There standeth and  
shall stand until the fall of the Great



Equinox, when Hrumachis shall arise and  
 the double-wanded one assume my throne and  
 place. Another prophet shall arise,<sup>2</sup> and bring  
 fresh fever from the skies;<sup>3</sup> another woman shall  
 awake the lust & worship of the Snake;<sup>4</sup> another  
 soul of God and beast shall mingle in the  
 globéd priest;<sup>5</sup> another sacrifice shall stain  
 the tomb;<sup>6</sup> another king shall reign;<sup>7</sup> and blessing  
 no longer be poured To<sup>8</sup> the Hawk-headed  
 mystical Lord !

35 The half of the word of Heru-ra-ha, called  
 Hoor-pa-kraat and Ra-Hoor-Khut.

---

1 Word count = 81, lines = 12.

2 Comma added (possibly).

3 Semi-colon added.

4 Semi-colon added.

5 Semi-colon added.

6 Semi-colon added.

7 Semi-colon added.

8 Capital T remains unchanged in pub. version. Surely the word 'To' should have been proceeded by a colon. It would make more sense, as in a toast.

Equinox, when Hnumachis shall arise and  
 The double-wounded one assume my throne and  
 place. Another prophet shall arise, and bring  
 fresh power from the skies; another woman shall  
 awake the lust & worship of the Snake; another  
 soul of God and beast shall merge in the  
 globed priest; another sacrifice shall stain  
 the tomb; another king shall reign; and blessing  
 no longer be poured To the Hunch-headed  
 mystical Lord!

35. The half of the word of Hene-ra-ha, called  
 Hoor-pa-kraat and Ra-Hoor-Khut.

36 Then said the prophet unto God.

37 I adore thee in the song<sup>2</sup>

“I am the Lord of Thebes” &c from vellum book<sup>3</sup>

Unity –

— “fill me”<sup>4</sup>

38 So that thy light is in me<sup>5</sup> & its red flame  
is as a sword in my hand push thy  
order. There is a secret door that I shall  
make to establish thy way in all the quarters<sup>6</sup>  
(these are the adorations, as thou hath written)<sup>7</sup>  
as it is said<sup>8</sup>

“ the light is mine ”<sup>9</sup> &c

from the vellum book to “Ra-Hoor-Khuit”<sup>10</sup>

---

1 Word count = 87, lines = 13.

2 Long dash added in pub. version. Then verses 2-4 of Crowley’s paraphrasing of the obverse of the stélé.

3 In black graphite pencil. AC’s vellum book contained his translation of the stélé paraphrased. This notebook has since disappeared, yet it may have had some interesting notes which could have helped us in our study. Having said that, AC’s handwriting is not always legible. Some of his notes in various personal copies of his books are very hard to read. People have complained they struggle to decipher the words. This was particularly so when Jane Wolfe’s Cefalù diaries were published, complete with AC’s annotations. And these were written at a leisurely pace!

4 In black graphite pencil.

5 Semi-colon added in pub. version.

6 Comma added in pub. version.

7 Comma added in pub. version.

8 Colon added in pub. version.

9 Quotes added. Verses 5-6 of Crowley’s paraphrasing of the obverse of the stélé follows.

10 In black graphite pencil.

36 Then said the prophet unto the God.

37 I adore thee in the song  
 "I am the Lord of Thebes" &c from vellum book  
 unity &c  
 ————— fill me

38 So that thy light is in me & its red flame  
 is as a sword in my hand to push thy  
 order. There is a secret door that I shall  
 make to establish thy way in all the quarters  
 (these are the adorations, as thou hast written)  
 as it is said

"The light is mine" &c  
 from vellum book to "Ra-Hoor-Khuit"



39 All this and a book to say how thou  
 didst come hither and a reproduction of  
 this ink and paper for ever – for in it is  
 the word secret & not only in the English –  
 and thy comment upon this the Book of the Law  
 shall be printed beautifully in red ink and  
 black upon beautiful paper made by hand ;<sup>2</sup>  
 and to each man and woman that thou  
 meetest, were it but to dine or to drink  
 at<sup>3</sup> them, it is the Law to give. Then they  
 shall come to bide in this bliss or no ;<sup>4</sup>  
 it is no odds. Do this quickly!<sup>5</sup>

40 But the work of the comment? That is easy ; and

---

1 Word count = 116, lines = 13.

2 Semi-colon added.

3 Poor phrasing as 'with' would be more appropriate.

4 Semi-colon added.

5 Exclamation added.

39 All this and a book to say how thou  
 didst come hither and a reproduction of  
 this ink and paper for ever - for in it is  
 the word secret & not only in the English -  
 and they comment upon this the Book of the Law -  
 shall be printed beautifully in red ink and  
 black upon beautiful paper made by hand;  
 and to each man and woman that thou  
 meetest, were it but to dine or to drink  
 at them, it is the Law to give. Then they  
 shall chance to abide in this bliss or no;  
 it is no odds. Do this quickly!

40 But the work of the comment? That is easy; and

Hadit burning in thy heart shall make swift  
and secure thy pen.

41 Establish at thy Kaaba ~~and~~ a clerkship-house:  
all must be done well and in business  
way.

42 The ordeals thou shalt oversee thyself, save only  
the blind ones. Refuse none, but thou  
shalt know & destroy the traitors. I am  
Ra-Hoor-Khuit and I am powerful to protect my servant.  
Success is thy proof : argue not :  
convert not : talk not overmuch. Them  
that seek to entrap thee, to overthrow thee, them  
attack without pity or quarter<sup>2</sup> & destroy them  
utterly. Swift as a trodden serpent turn

---

1 Word count = 100, lines = 13.

2 Semi-colon added later in pub. version.



12

Hadit- being in thy heart shall make swift  
and secure thy par.

41. Establish at thy Kaaba <sup>-house</sup> a clerkship:  
all must be done well and with business  
way.

42. The ordeals thou shalt oversee thyself, save only  
the blind ones. Refuse none, but thou  
shalt know & destroy the traitors. I am  
Ra-Hoor-Khuit and I am powerful to protect  
my servant. Success is thy proof: argue not:  
convert not: talk not overmuch. Then  
that seek to mislead thee, to overthrow thee, then  
attack without pity or quarter & destroy them  
utterly. Swift as a trodden serpent turn



and strike! Be thou yet deadlier than he!  
Drag down their souls to awful torment : laugh  
at their fear : spit upon them!

- 43 Let the Scarlet Woman beware! If pity and  
compassion and tenderness visit her heart<sup>2</sup>  
if she leave my work to toy with old  
sweetnesses<sup>3</sup> then shall my vengeance be  
known. I will slay me her child : I will  
alienate her heart : I will cast her out  
from men : as a shrinking and despised harlot  
shall she crawl through the dusk wet streets, and  
die cold and an-hungred.

---

1 Word count = 96, lines = 13.

2 Semi-colon added later in pub. version.

3 Semi-colon added later in pub. version.

and strike! Be thou yet deadlier than he!

42 Drey down their souls to awful torment: laugh at their Jean: spit upon them!

43 Let The Scarlet Woman beware! If pity and compassion and tenderness visit her heart - if she leave my work to toy with old sweet nesses then shall my vengeance be known. I will slay me her child: I will alienate her heart: I will cast her out from men: as a shrinking and despised ~~whore~~ shall she crawl through dark wet streets, and die cold and an-hungred.

44. But let her raise herself up in pride.<sup>2</sup> Let  
her follow me in my way.<sup>3</sup> Let her  
Work the work of wickedness!<sup>4</sup> Let her kill  
her heart! Let her be loud and adulterous;<sup>5</sup>  
let<sup>6</sup> her be covered with jewels,<sup>7</sup> and rich  
garments,<sup>8</sup> and let her be shameless before  
all men!<sup>9</sup>
- 45 Then will I lift her to pinnacles of power :  
then will I breed from her a child mightier  
than all the kings of the earth<sup>10</sup> I will fill  
her with joy : with my force shall she see  
& strike at the worship of Nu.<sup>11</sup> she shall  
achieve Hadit.

---

1 Word count = 100, lines = 13.

2 Changed to exclamation later in pub. version.

3 Changed to exclamation later in pub. version.

4 Exclamation added.

5 Semi-colon added. Changed to exclamation later in pub. version.

6 Changed to capital L later in pub. version.

7 Comma added.

8 Comma added.

9 Changed to exclamation.

10 Full stop added later in pub. version.

11 Changed to colon later in pub. version.

44. But let her raise herself up pride. Let her follow me in my way. Let her work the work of wickedness! Let her kill her heart! let her be bold and adulterous; let her be covered with jewels, and rich garments, and let her be shameless before all men!

45 Then will I lift her to pinnacles of power: then will I breed from her a child mightier than all the kings of the earth (will fill her with joy: with my force shall she see & strike at the worship of Nu. she shall achieve Hadit.



46. I am the warrior Lord of the Forties : the  
 Eighties cower before me, & are abased<sup>2</sup>  
 I will bring you to victory & joy : I will be  
 at your arms in battle & ye shall  
 delight to slay. Success is your proof;  
 courage is your armour ; go on, go on, in  
 my strength<sup>3</sup> & ye shall turn not back for  
 any.

47 This book shall be translated into all  
 tongues<sup>4</sup> : but always with the original in  
 the writing of the Beast<sup>5</sup> ; for in the

---

1 Word count = 87, lines = 11.

2 Full stop added later in pub. version.

3 Semi-colon added later in pub. version.

4 It is extremely unlikely this could ever happen as there are over 7000 spoken languages in the world, less than a quarter having 1000 speakers, and just over a half of the total having writing systems. Yet the implication is that the book is universal, therefore applicable to all.

5 Even though there are editions out there, namely put out by Crowley and his followers, not all copies of the MS are satisfactory, or comply to this instruction. Nor should this work be regarded as such as it does not include the printed version of the text.

46. I am the warrior Lord of the Forties: the  
 Eighties march before me, & are abased  
 I will bring you to victory & joy: I will be  
 at your arms in battle & ye shall  
 delight to slay. Success is your proof;  
 Courage is your armour: go on, go on, in  
 my strength & ye shall turn not back for  
 any.

47 This book shall be translated into all  
 tongues: but always with the original in  
 the writing of the Beast; for in the

chance shape of the letters and their  
 position to one another : in these are mysteries  
 that no Beast shall divine. Let him  
 not seek to try : but one cometh after  
 him, whence I say not, who shall  
 discover the key<sup>2</sup> of it all. Then this  
 line drawn<sup>3</sup> is a key: then this  
 circle squared  $\oplus$  in its failure is a  
 key also. And Abrahadabra. It shall  
 be his child & that strangely. Let him not  
 seek after this ; thereby alone can he  
 fall from it.

---

1 Word count = 79, lines = 11. A grid has been added to this page, numbered 1-10 from top to bottom, and *a* to *h* running along the top from left to right. This has been done in pencil. Another line has been added running down at an angle of 45 degrees which has no bearing on the grid. It penetrates the following letters: S T B E T I S A Y F A.  
 2 Changed to capital K later in pub. version.  
 3 See appendix for the arrangement of the sheets and how this line fits the pattern.

chance shape of the letters and their  
position to one another: in these are mysteries  
that no Beast shall divine. Let him  
not seek to try: but one cometh after  
him, whence I say not, who shall  
draw the key of it all. Then  
this line drawn is a key: then this  
circle squared  $\oplus$  in its failure is a  
key also. And Abracadabra. It shall  
be his child & that strangely. Let him not  
seek after this; for thereby alone can he  
fall from it.



- 48 Now this mystery of the letter is done, and  
I want to go on to the holier place.
- 49 I am in a secret fourfold word, the blasphemy against  
all gods of men.
- 50 Curse them! Curse them! Curse them!
- 51 With my Hawk's head I peck at the eyes of  
Jesus as he hangs upon the cross<sup>2</sup>
- 52 I flap my wings in the face of Mohammed &  
blind him<sup>3</sup>
- 53 With my claws I tear out the flesh of the  
Indian and the Buddhist, Mongol and Din.
- 54 Bahlasti ! Ompehda ! I spit on your

---

1 Word count = 90, lines = 12.

2 Full stop added later in pub. version.

3 Full stop added later in pub. version.

- 48 Now this mystery of the letters is done, and  
I want to go on to the higher plane.
- 49 I am in a secret fourfold word, the blasphemy against  
all gods of men.
- 50 Curse them! Curse them! Curse them!
- 51 With my Hawk's head I peck at the eyes of  
Jesus as he hangs upon the cross
- 52 I flap my wings in the face of Mohammed &  
blind him
- 53 With my claws I tear out the flesh of the  
Indian and the Buddhist, Mongol and  
Din.
- 54 Bahlastr! Onyehda! Spit on you

crapulous creeds.

55 Let Mary inviolate be torn upon wheels :  
for her sake let all chaste women be  
utterly despised among you.<sup>2</sup>

56 Also for beauty's sake and love's.<sup>3</sup>

57 Despise also cowards; professional soldiers  
who dare not fight, but play : all fools despise.

58 But the keen and the proud,<sup>4</sup> the royal and  
the lofty;<sup>5</sup> ye are brothers!<sup>6</sup>

59 As brothers fight ye.<sup>7</sup>

60 There is no law beyond Do what thou wilt.

61 There is an end of the word of the God

---

1 Word count = 70, lines = 12.

2 Changed to exclamation later in pub. version.

3 Changed to exclamation later in pub. version.

4 Comma added.

5 Semi-colon added.

6 Changed to exclamation.

7 Changed to exclamation later in pub. version.

crapulous creeds.

- 55 Let Many inviolate be torn upon wheels:  
for her sake let all chaste women be  
utterly despised among you.
- 56 Also for beauty's sake and love!
- 57 Despise also all awards; professional soldiers  
who dare not fight, but play: all fools despise.
58. But the keen and the proud, the royal and  
the lofty: ye are brothers!
- 59 As brothers fight ye.
- 60 There is no law beyond or what thou wilt.
- 61 There is an end of the word of the God



enthroned on Ra's seat, lightening the girders  
of the soul.

62 To Me do ye reverence ;<sup>2</sup> to me come ye  
through tribulation of ordeal, which is  
bliss.

63 The fool readeth this Book of the Law, and  
its comment<sup>3</sup> & he understandeth it not.

64 Let him come through the first ordeal<sup>4</sup> &  
it will be to him as silver<sup>5</sup>

65 Through the second<sup>6</sup> gold<sup>7</sup>

66 Through the third, stones of precious water.

67 Through the fourth, ultimate sparks of the  
intimate fire.

---

1 Word count = 78, lines = 13.

2 Changed to exclamation later in pub. version.

3 Semi-colon added later in pub. version.

4 Comma added later in pub. version.

5 Full stop added later in pub. version.

6 Comma added later in pub. version.

7 Full stop added later in pub. version.

and bowed in Ra's seat, lighting The guides  
of the soul.

62 To he do ye reverence; to me come ye  
through tribulation of ordeal, which is  
bliss.

63 The fool readeth this Book of the Law, and  
its comment & he understandeth it not.

64 Let him come through the first ordeal &  
it will be to him as silver

65 through the second gold

66 through the third, stones of precious water.

67 through the fourth, ultimate sparks of the  
intimate fire.

68 Yet to all is shall be beautiful. Its  
enemiè<sup>2</sup>s who say not so, are mere liars.

69 There is success<sup>3</sup>

70 I am the Hawk-Headed Lord of Silence  
& of Strength ; my nemyss shrouds the  
light-blue sky.

71 Hail! ye twin warriors about the pillars of  
the world! for your time is nigh at hand.

72 I am the Lord of the Double Wand of Power<sup>4</sup>

force of Copha Nia

the wand of the ~~Copha~~<sup>5</sup> – I but my  
left hand is empty, for I have crushed

---

1 Word count = 76, lines = 12.

2 It looks like an accent, but probably the misplaced dot of the i of previous letter. Corrected later in pub. version.

3 Full stop added later in pub. version.

4 Semi-colon added later in pub. version.

5 'Page 20 of Cap. III, I got a phrase indistinctly, and she [Rose] put it in,' as per ch. 1, p. 19. Crowley, *Equinox of the Gods*, p. 119.

68 Yet to all it shall seem beautiful. Its  
 enemies who say not so, are mere liars.

69 There is success

70 I am the Hawk-Headed Lord of Silence  
 & of Strength; my wings shroud the  
 light-blue sky.

71 Hail! ye twin warriors about the pillars of  
 the world! for your time is nigh at hand

72 I am the Lord of the Double Wand of Power  
 the wand of the <sup>force of Cozha Nua</sup> ~~Cophu~~ <sup>I</sup> but my  
 left hand is empty, for I have crushed.



an Universe & nought remains.

73 Paste the sheets from right to left and  
top to bottom : then behold!

74 There is a splendour in my name hidden  
and glorious, as the sun of midnight is  
ever the son<sup>2</sup>

75 The ending of the words is The Word  
Abrahadabra.

The Book of the Law is Written  
and Concealed<sup>3</sup>

Aum. Ha.

---

1 Word count = 58, lines = 11.

2 Full stop added later in pub. version.

3 Full stop added later in pub. version.

An Universe & nought remains.

73 Paste the sheets from right to left and  
from top to bottom: then behold!

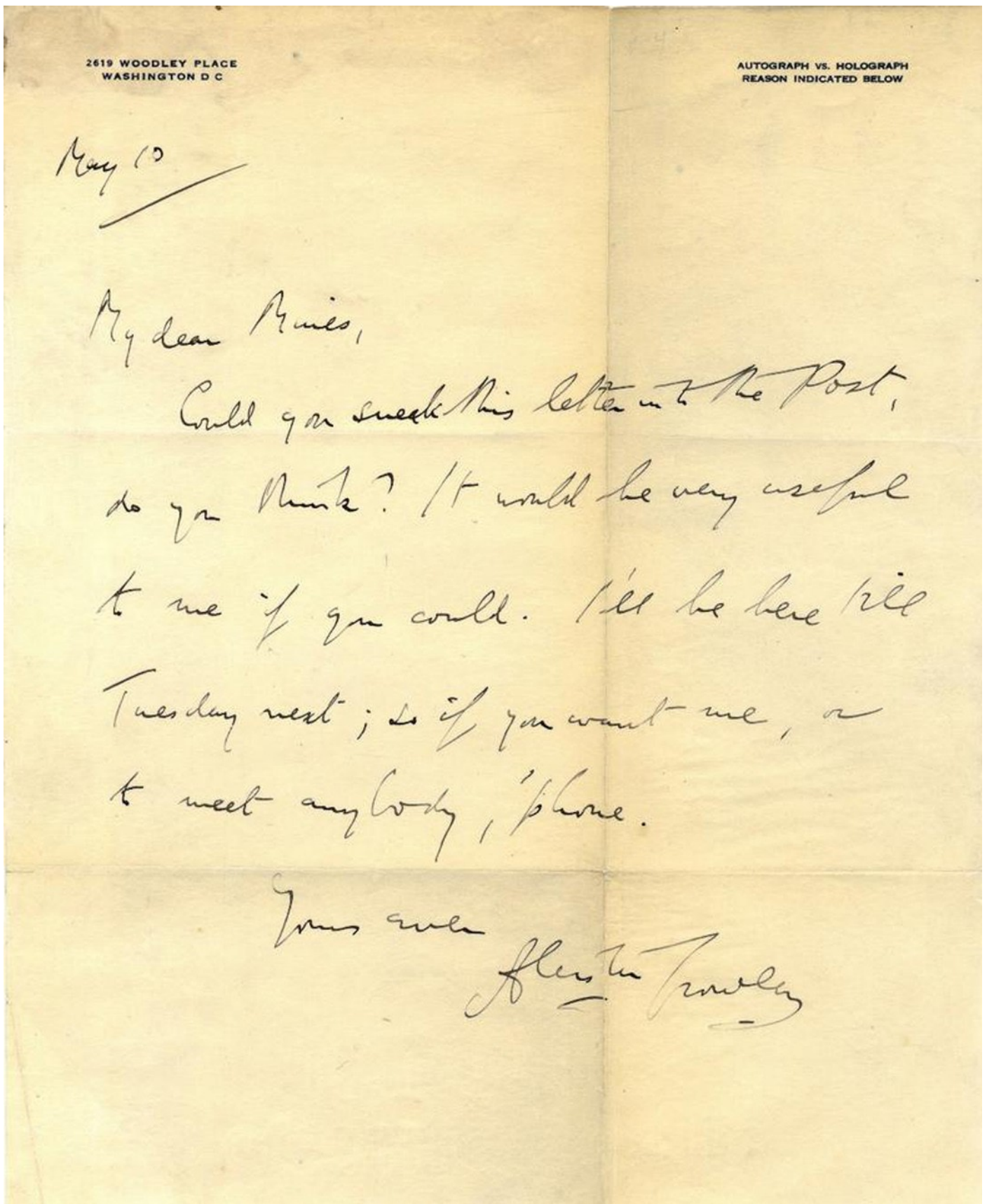
74 There is a splendour in my name hidden  
and glorious, as the sun of midnight is  
over the son

75 The arching of the words is The Word  
Abtahedabra.

The Book of the Law is Written  
and Concealed  
Ann. Ha.

## APPENDIX 1

### SAMPLES OF ALEISTER CROWLEY'S HANDWRITING



Sample of handwriting from over ten years after MS was written showing identical style and use of black ink.  
Letter to Mines (May 10, 1917).





57.

My dear Frieda

93

I do wish - for you cause me great distress -  
that you could understand how it hurts you  
AS AN ARTIST to keep running  
away from truth whenever you don't fancy it.

Firstly, you misrepresent - sometimes, I think,  
deliberately - the detested Female.

Secondly, you say things so patently ridiculous  
that it absolutely shocks one to listen.

Thirdly, you throw away the baby with the bath-water.

The other day I was hard put to it to speak  
at all: else, I had uttered Wined Words. Yea

Another sample, this time approx. 40 years later. Note that more care has gone into the formation of the lettering, as if executed leisurely and not hurried.

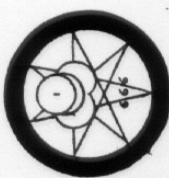
This may be more due to age than anything else, yet many of the words, e.g.,

'The,' 'to,' 'put,' 'from,' 'would,' 'you,' etc., are almost identical to the MS, especially the long strokes.

Letter to Lady Frieda Harris (circa 1940s).



3.



1965 ex. should be a critical penis in the development of the Child Home!

[I don't quite know what you mean by "Jaki's program" or by mine, which did not succeed. I myself am unable to say what mine was, or is, and whether it succeeded or not. I know that Huxley's badly in my duty; but that may have been part of the Plan! So many anything. The only course is to do what seems right at the time, to face as one can; and "unassured of purpose, delivered from the best of result" --- Yes, I know how to be thinking it all is!]

Now about the N. The Nery is simple, and I think I told you enough at 43 for you to work on. Just in case: ---

You prepare the Medicine by mixing the two ingredients, with your mind concentrated

4. at the moment of mixing and exalted on the purpose of the Opus, you absorb this, preferably by the nervous membrane (so as to avoid the gross chemical changes which would occur if it were swallowed) and, when a third person or thing is involved, you apply a small portion to it, either directly or by means of a telestoma or some such device. In so-called making contact with earth: e.g. the grass, or a plant, or a flower or my artificial "ground". The first of grasping the earth is not easy. (a) You must put a coping, e.g. 20, and the 99s or 100s be familiarized. (c) The book must be made clear. Remember that the thing works in my case; e.g. flying around, or staying in the air, or being hit by a thing may not hit you! Experience: the point is only Teacher.

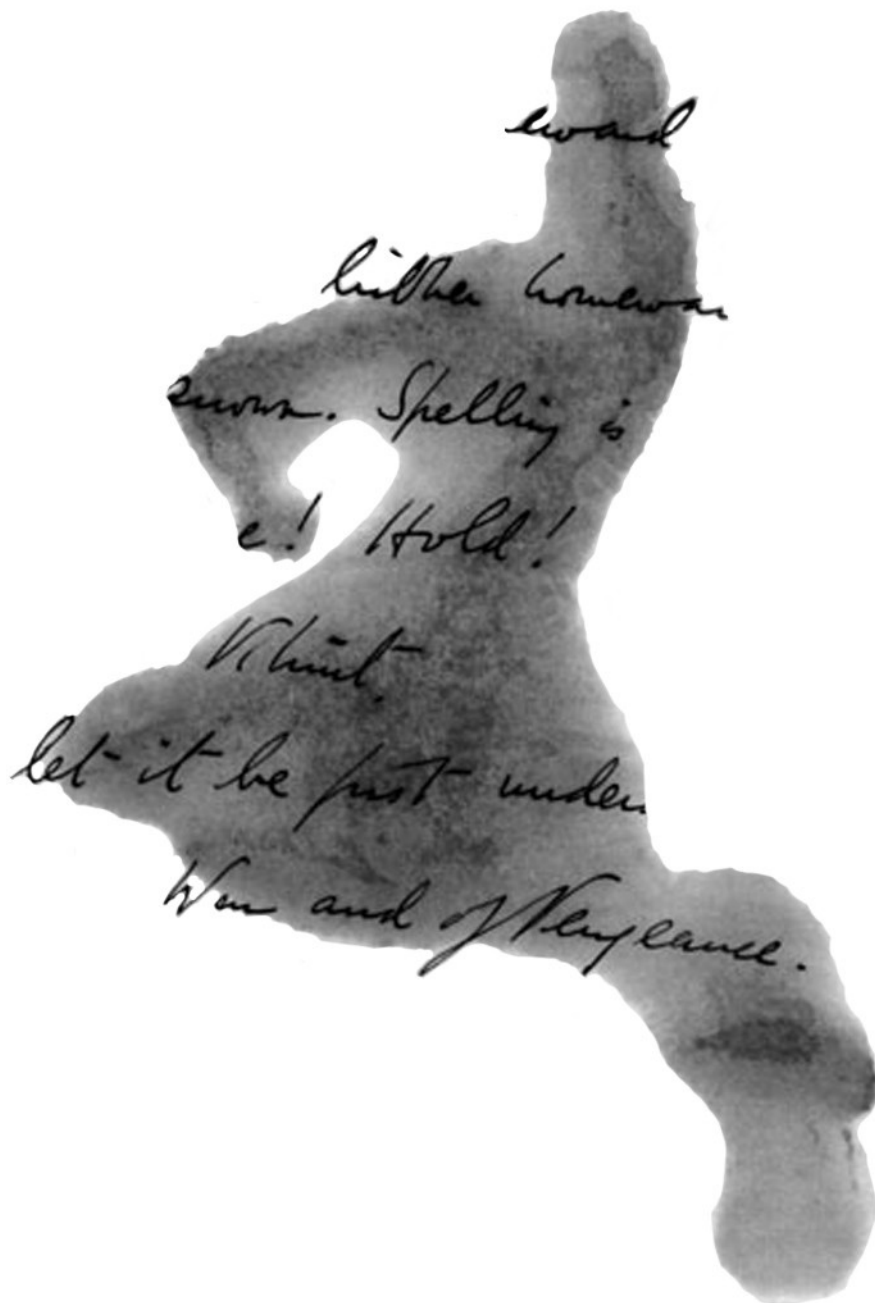
One more sample, this time demonstrating the same tendency to slope at an angle, as in the MS. Formation and cursive style of words also identical. Note also use of square brackets (near top of first page) and compare with cover page. Also, standard brackets used on second page. Letter to Grady McMurty (November 21, 1944).

16

chance shape of the letters and their  
position to one another: in these are mysteries  
That no Beast shall divine. Let him  
not seek to try: but one cometh after  
him, whence I say not, who shall  
discover the key of it all. Then  
this line drawn is a key: then this  
circle squared  $\oplus$  in its failure is a  
key also. And Abrahadabra. It shall  
be his child & that strangely. Let him not  
seek after this; for thereby alone can he  
fall from it.

### APPENDIX 3

STAIN ON PAGE 45  
(from actual MS)



Detail of Stain

There is no explanation for this stain which only appears on one page. No residue is apparent on any other adjacent pages. The scribe has scribbled at the top in pencil: 'Leave stain on paper—not in black.' This makes little sense, yet the supposition is that the stain was already there, and not being black (as in the ink used), it therefore has to be inherent in the page, possibly hydraulic oil from the paper-making machine. As it occupies approx. 40% of the page, it is surprising the scribe did not notice it and proceeded with the dictation, rather than select a clean fresh sheet. On following page is given the same page without the stain. See also Intro and Page 45 for more details and differing opinions.



leave stain  
on paper not  
in book

- 1 Ahathadabra! The sword of Ra Hoor Khut.
- 2 There is division hither homeward; there is a word not known. Spelling is defunct; all is not aught. Beware! Hold! Raise the spell of Ra - Hoor - Khut.
- 3 Now let it be just understood that I am a god of War and of Vengeance. I shall deal hardly with them.
- 4 Choose ye an stand!
- 5 Fortify it!
- 6 Buy it about with any thing of war!
- 7 I will give you a war-engine.
- 8 With it ye shall smite the peoples and



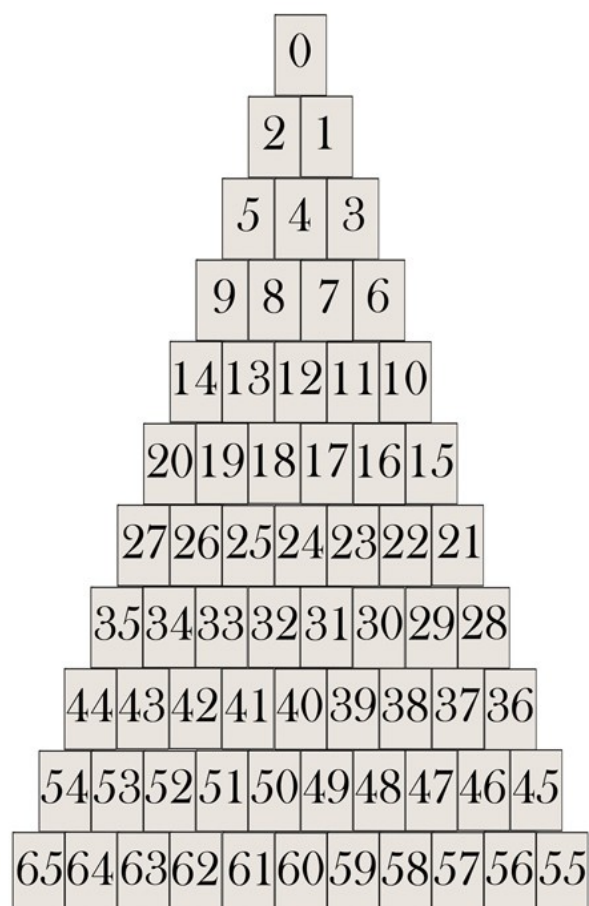
## APPENDIX 4

### ARRANGEMENT OF THE MS ACCORDING TO 3:73

In verse 73 we are told: 'Paste the sheets from right to left and from top to bottom: then behold!' It tells us directly we need to paste the sheets in a certain way, from right to left, from the top to the bottom. But why right to left? One theory is that the author was originally of Arabic/Semitic stock, or deriving from that culture in some way. Being Arabic would make sense as the dictation took place in an Arab-dominated country. Also, Rose Crowley believed the name was Aiwa, which her husband assumed she misheard as it is the Arabic word for 'Yes.'<sup>1</sup> Thus *aiwa* and *aiwass* are not that dissimilar and may have a connected root. As Arabs read and write from right to left, we have to assume that is the reason. As to the arrangement, it is given in the next verse, for it says: 'There is a splendour in my name hidden and glorious, as the sun of midnight is ever the son.' So if we were to arrange them correctly something should be revealed. But what?

The clue is in the verse, or rather the verse number, for when written in full it is: 3:74. 3 suggests a triangle or any other geometrical figure of three, as in a pyramid. Also when written as three dots . . . it is the mathematical symbol for 'therefore,' also the three dots used in the abbreviation for Crowley's magical order, *Argenteum Astrum*, A. . . A. . . So it is a three-sided figure, a pyramid. But of how many rows? Well, the clue again is in the verse number: 74.  $7 + 4 = 11$ , therefore the pyramid is made up of eleven rows with 66 cells.<sup>2</sup>

If we count the cover page as the first one, which has always been designated 0, we have a total of 66 sheets which can be laid out thus (copying and pasting them from right to left, top to bottom):

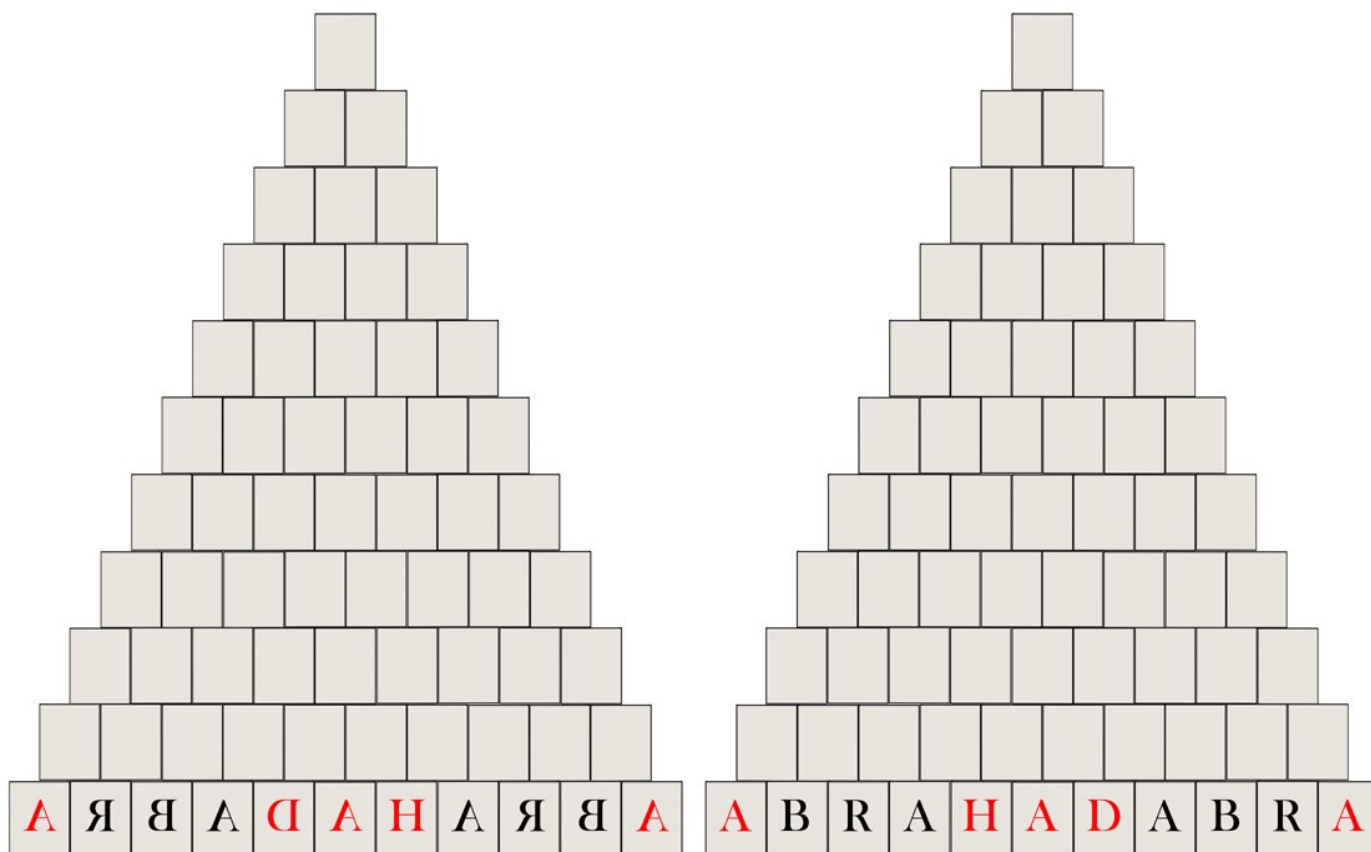


The First Arrangement

We thus have a pyramid. The right side of page numbers adds up to 220, the number of the verses in AL which had been hinted at on Page 60 (the 'line drawn is a key'). The last verse (75) on the next line tells us: 'The ending of the words is the Word Abrahadabra.' In other words, once we get to the bottom of the row, the last of the sheets, we use the word Abrahadabra, which has eleven letters; the elevenfold word. A pity it is not a perfect palindrome, even so we can either write it from left to right, or vice versa, so we get this:

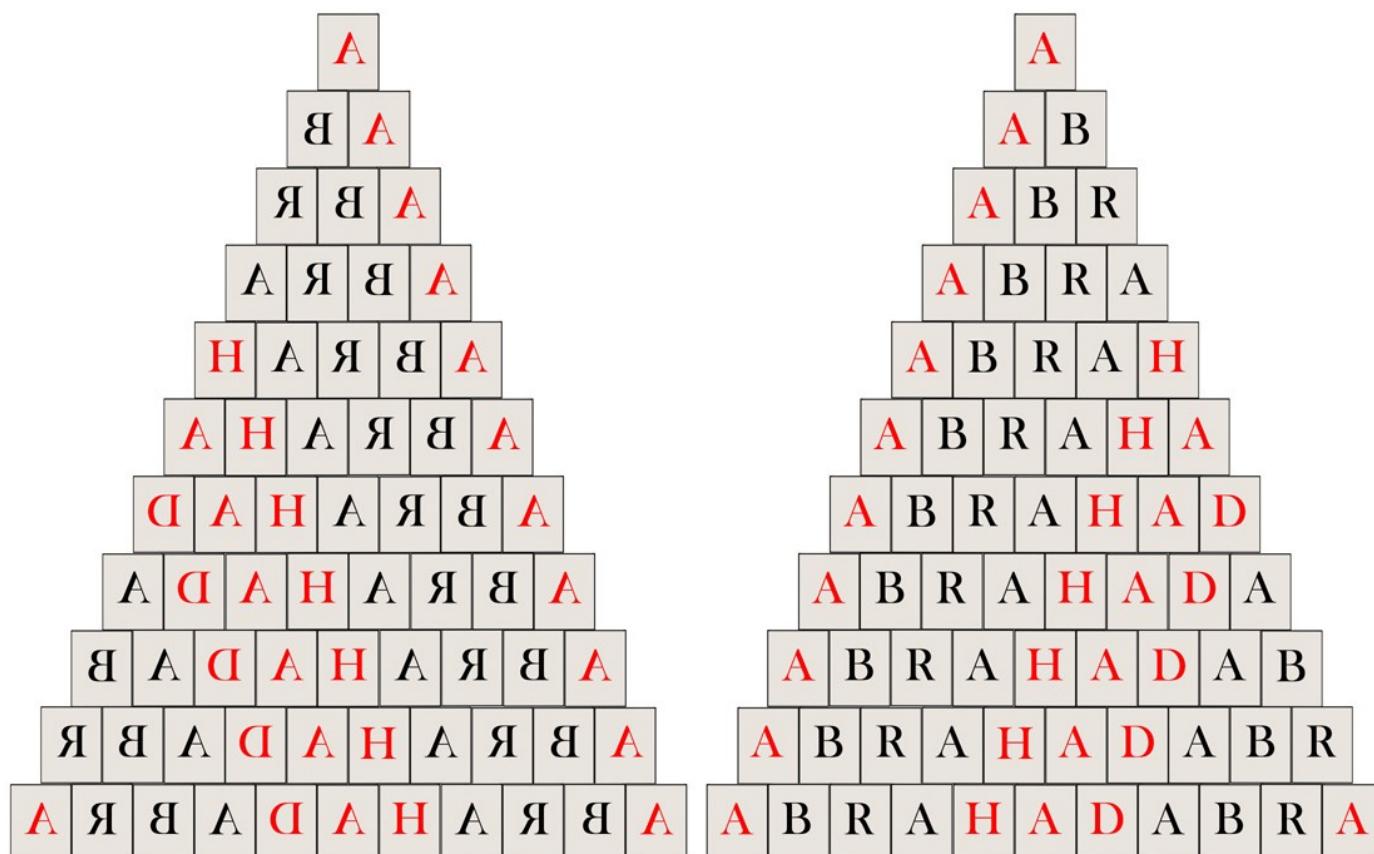
<sup>1</sup> Crowley, *Equinox of the Gods*, p. 116.

<sup>2</sup> Note also there are eleven rows of hieroglyphs on the reverse side of the Stèle of Revealing.



The Second Arrangement  
Showing both right to left and left to right

And if we fill in all the cells we get:



The Third Arrangement (cells completed)

The 'splendour in my name hidden and glorious,' is of course Had, the god of the second chapter (here in red) and mentioned in the first verse (i.e. Hadit). Had is also the first word of the book. Abrahadabra is the first word of the last chapter: 'the reward of Ra Hoor Khut,' and the last word before the book has been written and concealed.

## AN ALTERNATIVE ARRANGEMENT TO THE ABOVE

Ignoring the cover page, if we arrange the 65 sheets in a grid pattern of 5 x 13, taking only the page numbers into consideration (i.e. chapter 1 = pages 1-22, 2 = 1-22, 3 = 1-21), we get this arrangement:

5	4	3	2	1	1 + 2 + 3 + 4 + 5 = 15
10	9	8	7	6	1
15	14	13	12	11	6 + 7 + 8 + 9 + 10 = 40
20	19	18	17	16	2
3	2	1	22	21	11 + 12 + 13 + 14 + 15 = 65
8	7	6	5	4	3
13	12	11	10	9	16 + 17 + 18 + 19 + 20 = 90
18	17	16	15	14	4
1	22	21	20	19	21 + 22 + 1 + 2 + 3 = 49
6	5	4	3	2	5
11	10	9	8	7	4 + 5 + 6 + 7 + 8 = 30
16	15	14	13	12	6
21	20	19	18	17	9 + 10 + 11 + 12 + 13 = 55
2	3	4	5	6	7
7	8	9	10	11	14 + 15 + 16 + 17 + 18 = 80
12	13	14	15	16	19 + 20 + 21 + 22 + 1 = 83
17	18	19	20	21	9
22	21	20	19	18	2 + 3 + 4 + 5 + 6 = 20
2	3	4	5	6	10
7	8	9	10	11	7 + 8 + 9 + 10 + 11 = 45
12	13	14	15	16	11
17	18	19	20	21	12 + 13 + 14 + 15 + 16 = 70
22	21	20	19	18	12
2	3	4	5	6	17 + 18 + 19 + 20 + 21 = 95
7	8	9	10	11	13

E D C B A

$$A = 1 + 6 + 11 + 16 + 21 + 4 + 9 + 14 + 19 + 2 + 7 + 12 + 17 = 139$$

$$B = 2 + 7 + 12 + 17 + 22 + 5 + 10 + 15 + 20 + 3 + 8 + 13 + 18 = 152$$

$$C = 2 + 8 + 13 + 18 + 1 + 6 + 11 + 16 + 21 + 4 + 9 + 14 + 19 = 143 \text{ (the sum value, see below)}$$

$$D = 4 + 9 + 14 + 19 + 2 + 7 + 12 + 17 + 22 + 5 + 10 + 15 + 20 = 156$$

$$E = 5 + 10 + 15 + 20 + 3 + 8 + 13 + 18 + 1 + 6 + 11 + 16 + 21 = 147$$

Total value of columns A B C D E (139 + 152 + 143 + 156 + 147) = 737. Total value of rows 1 to 13 (15 + 40 + 65 + 90 + 49 + 30 + 55 + 80 + 83 + 20 + 45 + 70 + 95) = 737. That is, they are the same.

In 2:76 we have the cryptic conundrum, '4 6 3 8 A B K 2 4 A L G M O R 3 Y X 24 89 R P S T O V A L'. The sum of the numbers add up to 143, as in:

$$4 + 6 + 3 + 8 + 2 + 4 + 3 + 24 + 89 = 143.$$

Also the diagonals add to the same amount. Zigzagging down the grid from 1A to 5E (1 + 7 + 13 + 19 + 3) = 43. Then 6D to 9A (7 + 11 + 15 + 19) = 52. Then lastly 10B to 13E (3 + 9 + 15 + 21) = 48. 43 + 52 + 48 = 143. Or the other way, 1E to 5A (5 + 9 + 13 + 17 + 21) = 65. Then 6B to 9E (5 + 11 + 17 + 1) = 34. Lastly, 10D to 13A (5 + 9 + 13 + 17) = 44. 65 + 34 + 44 = 143. Coincidence or what? There are many other allusions to this number throughout the text awaiting further investigation.